

# CINEMA

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*Papers*

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**SPECIAL  
CANNES  
ISSUE**

**MURDOCH AND  
TABLOID TV**

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MAKES CRIME PAY**

**GILLIAN ARMSTRONG  
AND HIGH TIDE**



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No 63

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Researcher Alexander at Sydney's multi-  
month Contemporary Gallery, see 'Textual  
collabor', p 70.

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# TABLOID TELLY SHOCK

There's no doubt that Rupert Murdoch is the most powerful newspaper proprietor in the world. But what are his plans for television? LIZ FELL reports.



Cayman Islands, allows Murdoch to shuffle borrowed funds between "sloppy" jurisdictions across the world and minimize tax.

Changes in the technology of communications are also on Murdoch's side. In an interview for *MurdochMedia First*, a brand new company newsletter for some 14,000 US employees, he is quoted as saying: "The world is changing faster than we realize, and to be in communication is to be at the center of all change." Satellites and cables now allow News Corp.'s television operations to transcend cultural barriers and geographic boundaries. Indeed, satellites can be directed to point TV stations in the sky which show programmes and advertising to receiving dishes located across the world. As present most satellite-delivered programming is picked up by local entrepreneurs who then retransmit it to homes using the air waves or cables on the ground. It is only a matter of time before individual homes acquire their own dish and receive the programmes directly from "satcoms in the sky." When this happens, Murdoch will be ahead in the race if he holds the key to success — news appeal programmes.

The road towards introducing competition through a process of deregulation is also on Murdoch's side — competitiveness is a buzz-word in the US. The US regulatory body, the Federal Communications Commission, argues that broadcast, cable and satellite-delivered television companies best serve the public interest if they are treated like any other business and allowed to operate in an "unregulated competitive market." Mark Fowler, retiring chairman of the Commission and a passionate crusader for Reagan's policy of deregulation, uses a sporting analogy to make his point to the TV industry (the "players"): At a recent Commission hearing in Washington he announced: "We must make the playing field level and more open. It should not be overcrowded by license... some would say chains. There must be no key teams entered broadcasters."

To accelerate the process of deregulation, the Commission has reduced its scrutiny of the television industry in a number of key areas. Murdoch was not allowed to acquire

The stage of Rupert Murdoch's vision is dramatically depicted in the latest News Corporation's annual report, which uses three globes of the world to mark the location of some 250 subsidiaries. A picture emerges of a brilliantly integrated corporate structure straddling three continents, with Murdoch in the helm of almost every link in a production and distribution chain which encompasses film, home video, broadcast and satellite-delivered television.

In the United States, where Americans watch an average of 20,000 hours of television before the age of 35, Murdoch has taken out considerable to acquire seven TV stations situated in the top 19 markets. He has now established a fledgling Fox Broadcasting Company network which transmits programmes and advertising via satellite out of Hollywood to more than 100 affiliated TV stations, reaching a potential 16 million TV homes. The Fox Broadcasting Company, using the NBC logo, has succeeded only one regular original programme across the nation in the past — a late night talk show featuring comedienne Jane Fonda. The next step is to deliver five hours of original programming on Saturday and Sunday nights during prime-time viewing, a slot produced by Deery and based on Paul McCartney's hit film, *Seven And Out Of Five*. While will be one of NBC's original series. The ultimate aim is to establish a fourth commercial TV network in the US.

To kick-off the Fox TV stations and the NBC, Murdoch has the valuable Twentieth Century-Fox film studios with a library of 1,500 titles, many of which are insured "golden older." The Fox studios have pro-

duced several box office hits recently including *Alien* and *Edward Scissorhands*. On the TV side, Fox produces *L. A. Law* for the NBC network, while some of its favourite series as *NYPD Blue* and *The Fall Guy* keep the dollars flowing in. It also develops programmes for most of the major US studios as its *Deluxe* film producing unit, and a series partner in CBS' *Van Ness Video*, the world leader in video-on-demand distribution.


In Europe, a satellite-based Murdoch's SkyChannel TV service has 19 different territories where it is received by cable operators and distributed to about 15 million homes. "Tabloid TV" is the name coined to characterize the news offered on this pan-European service because it resembles the diet served up in Murdoch's national newspapers — sensational headlines, jockey games, ring stories — and media analysts have suggested that Murdoch has been producing a type of television through his newspapers for many years, dominating news in the level of a soap opera and using the soap opera to the level of news.

Finally Australia, Murdoch's birthplace and the continent where he made the small fortune to launch out and transform his relatively tiny media empire into a multinational conglomerate straddling three different continents. His Australian TV interests suffered a major blow in January this year when he was forced to sell off the now successful Network Ten station in Sydney and Melbourne because of foreign ownership restrictions. He soon reappeared through the back door announcing that News Corp had returned a 13 per cent share — a share purchased by him — in Murdoch Inc., the new owner of the Ten stations. This deal also gave Mur-

dock a share in two smaller regional TV stations in New South Wales, and Ken Conley, Murdoch's chief executive in Australia, even scored a seat on the Northern Star board. Next came the announcement that Ten stations would have first rights to Fox programmes.

Murdoch's dream of creating a global TV network just a pipe-dream? Others have said before and failed. Leonard Goldenson, the man who pioneered the American Broadcasting Company (ABC) in 1935 and built it up into the third commercial US network, had a rather similar global vision years ago. Goldenson, now 81 years of age, looked back at the mistakes he made acquiring stations in Europe yesterday in a recent interview with the *Washington Post*. "We had no success in five stations in Venezuela, stations in Argentina, and a host of the capital cities of Central America. We had two long arrangements in Mexico City and Colombia," he recalled. "We sold out because the foreign governments were opposed to our sales."

Thirty years later, foreign ownership remains a problem in some countries, but Murdoch has a number of changed circumstances on his side. Financial markets are now global and far more tolerant of debt, especially with the invention of devices like "junk bonds" and no interest. Murdoch has taken advantage of the new financial environment in a number of ways. He has built up an international pool of funds borrowed from about 40 different banks around the world. News Corp made 164 million, playing around in the international currency market last year, and *Newsworld Finance*, a paper subsidiary in the



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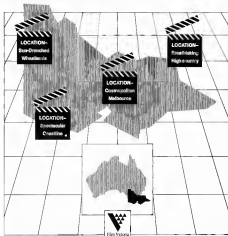
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# TABLOID TELLY



Barry Diller, former chairman of Paramount Pictures and now chairman and chief executive at Fox Inc., is a convert to the idea of establishing a network to compete with the "Big Three." Diller and Murdoch have adopted the strategy of trading rights, solely, without too much fanfare. The first step was to sign up affiliates in all the top markets where Fox did not own a station. The timing proved perfect. In the last few years, the number of independent stations without an affiliation agreement with one of the three large networks has increased from about 160 to more than 150. Most of these independents were going through hard times: the advertising market was soft, programming expensive, and they were in desperate need of some original product to draw in audiences and advertisers.

Fox appeared like a fairy godfather, offering the independents local and original programming instead of the usual diet of "old network" reruns and expensive syndicated shows. In return, Fox asked the independents to give a 40 per cent share of their advertising time. The strategy worked, and now Fox Broadcasting Company offers national advertising potential access to about 80 per cent of the US market at rates well below those of the three networks — an attractive proposition for those advertisers who can't afford to pay \$300,000 for a prime time network spot. Indeed, Murdoch recently received the International Advertising Association's award for distinguished services in the fields of advertising and marketing, so his reputation has been boosted by the new endeavor.

Fox's main challenge is to deliver the goods to its non-network — original sitcoms, youth-oriented action-drama and movies. Diller has managed to lure a number of talented producers, including feature producers who haven't previously worked in TV, with the promise of "freedom from interference" and the right to select their productions after screening at FBC. There is no licensing of Foxnet TV or Paramount TV in terms of acquiring scripts: the aim is for Fox Broadcasting to select the best from all producers and studios.

The last step so far is to make the product seen on TV screens all over the world. Stephen Cannell Productions (The A-Team and *Wanted*) is producing *Jumpy Street Chapel*, an action series about undercover cops in high schools. Gary David Goldberg (*Family Ties*) has devised a romantic comedy called *Dear* in association with Paramount. Ed Weinberger (*Just*) is working on an idea for another comedy set in the White House called *Mr. President*.

There is even talk of buying up the rights to football, and winning Mervyn Dymally, writer/director of the Fox box office success *Alvin*, is producing a series. And, of course, there are promises of first-class Twentieth Century Fox feature films for the TV screen.

The aim of all this product is to counter-programme the three networks and capture an audience of young viewers. Most of the new Fox acquisitions are young. Jamie Gillier, president of FBC in 20, Earth America, actor vice president, network programming in 20. America is actually regarded as a boy wonder in the industry given his first appointment as vice president in charge of comedy for the NBC network at the age of 23. After an interview with him recently, one journalist wrote: "Other executives may smoke or drink to cover their nervousness during meetings, Amos' guitar Carlos Santana, Mick Davis, and Razzmatazz from Iowa stuffed with a potpourri of events."

Murdoch has indicated that he is prepared to lose money over three to four years to mean FBC's success as the fourth network. Some people are even using the term "Fox network" already, although FBC executives like to prefer "satellite-delivered national programme service for independent stations." There is no hard and fast definition of what constitutes a network in the US, though a working formula is an organization that broadcasts regularly for a substantial part of the day (most specify 15 hours) to all parts of the nation.

All present, FBC's revenue comes from the sale of national advertising spots in an 100 affiliates, and the sale of both national and local advertising on its own group of seven Fox-owned stations is intended to roll out programming slowly, keeping losses down and in agreement behind media control. By the end of this year, it plans to deliver original movies on Friday nights. Then if Friday, Saturday and Sunday night programming proves a success, it will increase the service to fill the whole of prime time. Diller has predicted that FBC will be operating seven days a week by 1990.

If the Fox TV network succeeds, it will develop as an extension of the man who founded it. Over the last 30 years, Murdoch has used his media ownership to promote his own personal, political and commercial interests, so he is not likely to break this habit.

The tabloid formula which characterized his newspapers in Adelaide, Perth, Sydney, London, San Antonio, Chicago, Boston and New York is now recast as US TV

screen. Murdoch has turned his top Americans (and even some Australian newspaper editors and journalists) loose on his TV news and current affairs programmes, and his footprint is visible in the selection of news appearing on the screen — celebrities, drugs, pro-Ragan politics, drugs, terrorism. In New York, his Fox screens out an hysterical headline: "Lying Rick Still Have Rebel in Jail. Who?", while his WNYW-TV offers up a sensationalized teaser for the evening news: "A Model Name . . . Or Is She an Angel of Death?"

As one media analyst has observed, Murdoch's type of journalism trumpets a trend towards "tabloid TV, sensationalism on the screen, shock-and-awe, flash-and-bang, yellow journalism on the box." Merging into news and current affairs are action-drama and comedy featuring, however, police doctors, politicians, and families, this is where so many Americans get their news on late nightcomedy, medicine, politics, and family life. After all, they spend, on average, six and a half hours each day watching the TV screen so there is not too much time left over to observe all those social institutions directly.

The one lesson that emerges from Murdoch's life history is that he is a man who cannot always be trusted to keep his promises and follow the rules. As he told Thomas Korman, author of a new biography called *Citizen Murdoch* to play on *Citizen Kane* and Murdoch's ownership changes: "You tell these bloody politicians whatever they want to hear, and once the deal is done you don't worry about it." This prophetic boast should be heard by all those Australian Labor politicians who believe that Murdoch will do them a favour when election time is looming.

Murdoch is obviously a man who is driven by boundless ambition to make a personal fortune, build a massive media empire incorporating publishing and journalism, and exert power and influence on a global scale. As he completed the multi-billion dollar acquisition of the Herald and Weekly Times newspaper group in Australia, he announced plans to publish *Premiere*, a new film magazine for the US market. This joins ventures with the French publisher, Hachette, is based on a French magazine with the same name. The US version, with an initial print run of 300,000, will include features on directors and music, reviews, and stories on location. It should be on the newspaper stands by June this year. Meanwhile, another US TV station remains a possibility. —

stations while he remained a US citizen, but by may be able to take advantage of the discriminatory provisions to avoid the rule that prohibits ownership of both TV stations and newspapers in the same market. He has problems in one large US cities in Houston he must sell the Herald by January 1989, and in New York by next fall the Post by March 1989. A Commission spokesman told us firmly: "We expect Murdoch to abide by these decisions," but other Murdoch-watchers predict he will find a way around the rules.

The discriminatory laws have proved contentious, and Australian politicians have succumbed to the notion that television events must be allowed to buy and sell in an uncluttered marketplace of ideas — television is no longer regarded as a public trust. Relaxing the ownership rules, even foreign ownership rules, is consistent with this ideology. The Australian Communications Minister has announced a review of the present regulatory regime, and a preliminary report from his department indicates that some changes can be expected in the foreign ownership limit of 15 per cent. He doesn't intend, as his Australian underlings, will have something to say to the Labor politicians about lifting this limit.

In the event that Murdoch's News Corp fails to win a larger ownership share in Australian stations, there are other ways to exercise control, especially when the controller possesses leverage through the most valued and scarce resource in the TV industry — high-rating programmes. The Northern Star management has already announced that it has first rights of refusal on Fox products from the US, and Fox has announced that it will about several films in Australia this year. Murdoch is a shrewd and astute gambler with lots of political and commercial muscle. His American citizenship may cut him out to be a barrier in his country of origin after all.

**M**edia analysts in the US argue that the success as holder of Murdoch's "15th state" ultimately depends on his ambitions but to establish a fourth US television network. In the last 30 or so years there have been four other attempts, and all have failed.



*Michael Long*

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21 YEARS OLD  
1986

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## BRIEFLY...

■ **Cinema Papers** plans to introduce a regular column on Australian short films. In any genre. If you have recently completed a short film, we would like to hear from you. General production details and stills to **Cinema Papers**, 48 Charles Street, Abbotsford 3067, or ring (03) 429-5511 for more information. Details on works in pre-production, production or post-production should be sent to **Kathy Hall** at the same address.

□ **Alan James** recently retired as general manager of **Cinema Film Laboratories**. He joined the company when it was established in 1966 and will act as a consultant for Cinema until the end of the year. **Geoff Miller** who previously worked with **Colortek** in New Zealand is the new general manager.

■ The **National Computer and Securities Commission (NCSC)** has agreed to the latest Australian Film Commission (AFC) submissions for changes to the Film Exemption Scheme. The scheme enables offers to be made to the public to invest in film by means of a short term offer document as an alternative to the issue of a prospectus under the Companies Code. From 18 March, the budget threshold will rise from 50 to 100 million dollars, and the completion guarantee threshold moves from \$700,000 to \$1 million.

■ The production arm of the Australian Film Commission (AFC), **Film Australia**, faces closure or severe cutbacks to its operations. Three of the four options recommended in a review of **Film Australia** would involve the loss of at least 100 jobs at **Film Australia's** Linfield Studios. At the time of writing, the Government had not finalised a response to the review.

The review was carried out by Department of Arts, Heritage and Environment staffer **Les Nelson**, and the head of the Australian Film Commission's creative development branch, **Megan McMurphy**.

The review criticised **Film Australia** for inefficiency, inflexibility and overstaffing. According to the report, the Federal Government could abolish **Film Australia**, operate it on a contract basis and shed staff, retain a core staff but sell off facilities, or streamline the current operation by shedding about 30 jobs.

The combined staff unions of **Film Australia** have sent a submission to Arts Minister **Berry Cohen** arguing for the retention of staff and facilities.

If asks that the government implement guidelines issued in 1981. These give all government film and video work above a \$10,000 budget to **Film Australia**, either to produce itself or to tender out to private companies.

The submission says that greater private sector involvement could be achieved by continuing an overview of productions under **Film Australia** supervision. It is argued that the cost of delivering the government's film and video needs would rise dramatically if only contract staff were used. If all employees were transferred to the private sector, there would be no net gain in private sector involvement.

The submission also requests financial funding to ensure effective production planning and equipment purchases.

It suggests that a company similar to **ABC Enterprises** should be set up to market **Film Australia** productions and ancillary product.



OSCAR 8,257 KM: Platoon carried off four Academy Awards

## ACADEMY AWARDS

Best picture **Platoon**  
Best director **Oliver Stone** **Platoon**  
Best actor **Phil Niro** **Runaway Train**  
Best actress **Michelle Pfeiffer** **When a Woman Falls**  
Best supporting actor **Michael Caine** **Hannah And Her Sisters**  
Best supporting actress **Barbra Streisand** **Hannah And Her Sisters**  
Best original screenplay **Woody Allen** **Hannah And Her Sisters**

Best screenplay selected from another medium **Ruth Prawer Jhabvala** **A Room With A View**  
Best editing **Clare Simpson** **Platoon**  
Best achievement in sound **Platoon**  
Best cinematography **Chris Menges** **The Mission**  
Best sound effects editing **Alonso** **Best costume design** **Jenny Beaven** **John Glynne** **A Room With A View**  
Best art direction **A Room With A View**

Best original score **Herbie Hancock** **Round Midnight**  
Best original song **George Michael** **Tom Welton** **Take My Breath Away** **Top Gun**  
Best visual effects **Alvin** **Best make-up** **Chris White** **Stephen D'Amico** **The Fly**  
Best foreign language film **The Assault**

Best short documentary **Women — For Anzura** **For The World**  
Best documentary feature **Artis Show — Film Is All You've Got/Down And Out In America**  
Best animated short **A Greek Tragedy**  
Best live action short **Precious Images**

□ The **Australian Film Commission** and **Film Victoria** are jointly funding the comedy feature **Once Upon A Weekend** directed and written by **Myka Harrison**. **Film Victoria** and the **AFC** are the only investors in the film, while **Australian** release will include a national tour by the **AFC**. **Once Upon A Weekend** is the first feature film supported by the **AFC** to go into production, and the second low budget feature to receive direct funding from the **Special Production Fund**.

□ **Frederic James**, a new monthly film and video magazine, published its first issue in April. The magazine is edited by former **Cinema Papers** assistant editor **Debi Davis**.

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# TARKOVSKY'S LAST VISION

Russian director Andrei Tarkovsky completed *The Sacrifice* in 1986 shortly before he died. The film, the first he made outside Russia, will soon have a season in Australia. JOHN ALEXANDER, who worked on the production, describes the making of the film, then places it in the canon of the director of whom Ingmar Bergman said: "he is for me the greatest, the one who invented a new language, true to the nature of film, as it captures life as a reflection, life as a dream".

Shortly after Andrei Tarkovsky completed *Notaphils* in Italy, the Soviet authorities insisted that on his return to Moscow he could no longer be involved in feature film productions. This was one of a number of factors that led to Tarkovsky's defection in June 1984.

He and his wife Larina — who had worked with Tarkovsky both as script and assistant in his previous films — went first to London. Their 12-year-old son was left in Moscow and was not allowed to join his parents.

On his first day of exile Tarkovsky delivered a reading from the Book of Revelations at St James Church, Piccadilly — for the first time he did not need to conceal his Christian faith.

Among his available options at the time was an offer from the Swedish Film Institute to direct a film in Sweden. The contract was signed in September 1984 and pre-productions work began early in 1985.

The production team consisted almost entirely of those from Ingmar Bergman's team who'd worked on *Penny and Alexander*, including the highly regarded photographer, Sven Nyqvist. The lead role of Alexander went to Erland Josephson, a regular member of Bergman's troupe, who had played a major part in *Notaphils*. Tarkovsky and the part was written specifically for Erland Josephson.

The other parts fell into place but by the time filming began in April the part of Alexander's young son was still uncast. A stand-in was used for the filming of the first scene, a dream sequence where only the boy's feet were seen.

In May, filming began on a wild stretch of coast on the island of Gotland — coincidentally where Bergman had filmed *The Shame* in 1968, a film which shares many of the narrative elements of *The Sacrifice*.

Hundreds of six to eight-year-old boys had been auditioned; Tarkovsky couldn't decide on any of them. Advertisement appeared in the

Swedish press for a small lean boy with grown-up eyes, and production assistants were sent to Finland where it was thought young boys looked more worldly wise than their fresh-faced Swedish counterparts. No luck. Tarkovsky was seeking a particular quality, a special look, production was half-completed and scenes requiring Little Man were postponed.

It became painfully apparent to the production team that the only boy who could fit the role was Tarkovsky's own son. Once a week Tarkovsky telephoned to Moscow and would speak with him, sometimes for hours at a time. During his time in Sweden Tarkovsky arranged meetings with the Swedish Foreign Office, and the Prime Minister, Olof Palme, who made appeals to the Soviet Union on his behalf. However the appeals were denied and it would be another year before the Tarkovskys finally would be re-united.

By mid-summer location filming was nearing completion, and a young local boy was put hastily into the role, though Tarkovsky worried he was a wide-brimmed hat to cover his eyes.

Apart from Gotland and the SFT studios in Stockholm, several other locations were used for filming. The location for the business scene, presented as a dream in the film, was originally to have been in a small town outside Stockholm, but just a few weeks before filming Tarkovsky found a place in central Stockholm which he considered ideal. Four hundred thin and ancient reeds were charged chaotically through a small alley way under street vehicles and debris. The location Tarkovsky had chosen was the same street where the Swedish Prime Minister, Olof Palme, was shot on January 28th.

The last major scene to be filmed was the burning of the specially constructed house. This was to be filmed in a single take, using the 18 minutes of film available in a single magazine. Elaborate preparations included a tankful of water leading to a car which would explode, and to





parts of the house which would burn more intensely at particular moments. Unfortunately the house burned too intensely in the most and ended all the control work — consequently, the crew failed to quote and the house burned uncontrollably. In the middle of the tale the screen painter and photographer Sven Nygren hastily called for another. In the final moments of the tale, an ambulance that was supposed to drive away with Erikland Josephson ran out of petrol. The car which had failed to ignite because the wires melted was set alight by a production assistant with a match.

Tarkovsky started on a re-take and the house was rebuilt. Filming began two weeks later, this time with a reserve camera. If the first attempt had been a fiasco, the second attempt was a triumph, culminating with the burning noise of the blackened framework of the house collapsing into the flames, at precisely the moment actress Sveta Florenskaya is killed by the doctor, creating a dramatic counterpart of movement which a director could rehearse any number of times and never get right.

Studio filming was completed by late summer and the editing finished by early 1986. The finished film, two and a half hours long, has a total of 129 cuts. The opening shot lasts 19 minutes and the prologue that is seven minutes long. By comparison, Tarkovsky's film *The Sacrifice* has over 1,500 cuts and the 13-minute introduction to Walter Hill's *Seconds Of Fire*, up to the director's credit, has 300 cuts!

Tarkovsky's editor, Mikhail Leonovskiy, says there are no additional "bonus" cuts to the sequence with the flickering television. Also,

a disaster in the burning house sequence eliminated two minutes of film at the point where Susan Florenskaya sits before the house.

The strange "willing" music in the film, accompanying the "white" scenes and other sequences, consists of actual recordings of clippings in the north of Sweden, who sometimes read, sometimes play on a flute-like instrument as they read their flock. Other music included choiced poems by Pushkin and 19th century Japanese folk music.

Tarkovsky describes the film as about "... a man who sacrifices himself for someone, a man who understands that to save himself, he must forget his own ego and allow his death to take him into another realm. His actions may seem absurd, even a trial to those around him, but through these acts he demonstrates his freedom."

Since Tarkovsky's death in December 1986, *The Sacrifice* can be viewed as both a very personal statement as well as a prophetic one. A few months earlier, when his illness was made known, the Soviet authorities allowed his son to repair his parents' then living in Paris, where Andrei was undergoing treatment.

In his book, *Sculpting In Time*, Tarkovsky wrote after the completion of the film, *Nostalgia*, shot in Italy: "Nostalgia is behind me now. It could never have occurred to me when I started shooting that my own, all too specific, nostalgia was about to take possession of my soul for ever."

Similarly one can't help but speculate as to whether the "sacrifice" he was presenting in film, was portraying the sacrifice he had plighted with his own God.



## THE SACRIFICE

Attempting to analyze film is meaningless," Tarkovsky has said. "A film is an organic whole that shouldn't be dissected into small pieces. The idea of a picture is in the picture itself and cannot be expressed in words."

Yet there is good reason for examining Tarkovsky's films, even analytically, rather than regarding them solely as a form of visual meditation. More than any other recent filmmaker he has created his own cinema style—a style totally removed from the traditional Anglo-American film idiom. Consequently his films require a different kind of evaluation—an evaluation on Tarkovsky's own terms.

In the six films preceding *The Sacrifice* there is

a marked process in the kind of scenes Tarkovsky is creating. He has discovered dramatic presentation that begins the conventional film: there is little indication of plot or character or chronology. By the time of *The Mirror* (1974), he had done away totally with traditional film structure, largely based on theatrical storytelling, and created his own cinematic language. Actors were no longer playing character roles, but became instead a part of the landscape or a part of the picture. Images become images for their own sake, rather than as aspect of plot or character.

*Solaris* (1979) and *Nostalgia* (1983), although more clearly defined in terms of narrative, are



THE SACRIFICE: Tommy Nilsson as Little Man

part of the prison house in *The Mirror*. So how does *The Sacrifice* stand up against these preceding films? It is the first film Tarkovsky has made entirely free of Soviet producers, and the first film written entirely by his own hand. However rather than grant the artistic freedom he sought, his "autism" has led to difficulties that have not been entirely resolved.

In many aspects *The Sacrifice* represents a retrograde step for Tarkovsky's individual brand of cinema. It is the most theoretical of all his films — there is at times an oppressive restraint of dialogue, a fairly straightforward story told in chronological sequence. However some scenes are overwhelming: the opening 40-minute take, despite its verbal platitudes, and the pendulum house-burning scene lasting over seven minutes, may well take their place in cinema history. The camera gliding slowly through a clump of trees observes the family meal, though reminiscent of the final scene of *The Mirror*, is both tense and exquisite.

However, other scenes don't work at all. Working from his Russian manuscript, directing a Swedish film crew, and actors from Sweden, England, France and Iceland, through an interpreter, Tarkovsky's film process has been severely handicapped. Consequently words have often disrupted the flow of visual images.

On one level each of Tarkovsky's seven films are intensely personal statements relating to a particular period of his life. On another level the universality of his images make a strong impact

on the receptive viewer. Does *The Mirror*, with all its references to particular events in Soviet history, and to Tarkovsky's own family, cut across universal depths of feeling in the Western viewer who is not demanding a rationale for the images appearing on the screen.

*The Sacrifice*, though crafted with a visual symmetry, lacks harmony in content and presentation, perhaps a result of Tarkovsky's own unease in an adopted exile, separated from his language, his country and his son. There is a sense that he is attempting to reject an inferior Western environment with as much of Russia as he possibly can, to help overcome his own loneliness.

The film begins with a boy who can't speak, reminiscent of the opening of *The Mirror*, where a young boy is used of a speech impediment by hypocrites. In returning to *The Mirror* Tarkovsky is referring to his past and his family.

In *The Sacrifice*, Little Man (which sounds more convincing in Swedish than the rather appalling English translation), is made as a result of a throat operation. As he and his father plant the tree symbol together, Alexander laments on the overabundance of words. "In the beginning was the Word," he jokes with his son. "But you, you're mute . . ." The simple act of planting a tree marks a beginning, just as Alexander's birthday focuses attention on the passing of his life, but also represents a re-birth, the beginning of a new phase.

His withdrawal to a remote island, his rela-

ment from an acting career, are symptomatic of disillusionment. The arrival of the postman Otto, an eccentric character obsessed with the paranormal, is an intrusion from the outside world into his own.

Otto's largely unbroken about-face relationship takes on particular significance in light of events within the film. Presentations of terror on a Stockholm street, Tarkovsky's own illness/accident, and the nuclear crisis in the form of Chernobyl six months after filming, where Swedish newspaper captions read "whereas is safe", "whereas is safe" and so on, lines almost taken out of Tarkovsky's script. On terms of radioactive fallout comic corners of northern Sweden were amongst the worst affected after the Chernobyl disaster.

As night descends the colours tone down, and replace the possibility of entering another dimension, the twilight realm of dreams. Alexander returns to his study. Later he enters the living room to see his family and friends transfixed by the television news bulletin announcing a nuclear crisis.

Alexander, of contemplative and Eastern nature — shown by the language, Japanese music, rebreath, and so forth — refuses the doctor's suggestion of relative. He is determined to contemplate the prospect of annihilation with a fully conscious mind, and almost as a revelation, or state of enlightenment, makes his vow to forsake everything: his house, his family, his work, if only the world would return to its former state. Otto, the postman, obsessed with the supernatural, tells him the only way to save the situation is to sleep with Maria, a local woman who is said to be a witch.

Perhaps there is some religious significance to Alexander having to make love to Maria. However the relationship with his wife Adelaide is an uneasy one. Their son seems to be all they share. For Alexander, more with Maria takes on a mystical significance — the scene is also reminiscent of a sequence from *The Mirror*.

When Alexander wakes up in his own house it seems there has never been a crisis. The landscape is filled with colour once more and there is no sign of a nuclear catastrophe. Was it a dream?

As he persuades his family to leave the house, and, true to his vow, prepares to burn it down, Alexander limps noticeably from an injury sustained on the way to Maria's cottage during the night. Or was the dream so powerful as to support the lamp?

Alexander sits before the burning house watching the flames at silence — the family retreats in horror — Alexander offers an explanation — he is mute. He has made his sacrifice — if it was as much of a dream his family and friends will never know why he should destroy all he has, and withdraw completely from the outside world. His vow unbroken silence. Yet why should the family be deprived through this act of madness?

Alexander is driven away to hospital. He will be treated for insanity. Soon Tarkovsky will be driven away to hospital. He will be treated for cancer. Alexander's son tends the newly planted tree. Tarkovsky's son is released from the Soviet Union. Alexander's son speaks for the first time "In the beginning was the Word. But why, papa?"

Tarkovsky and his son have only some months together. Would he have explained the sacrifice he made? Perhaps there is an answer to be read in the film's dedication:

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Elmore Leonard



He's been hailed as the best thing to happen to thriller writing since Chandler and Hammett. But Elmore Leonard hasn't found his Humphrey Bogart yet. He talks to RICHARD GUILLIATT about the perils of transferring his work from the page to the screen.

# HOW ELMORE MAKES CRIME PAY

It doesn't take much mental effort to imagine an Elmore Leonard novel up there on the screen. Leonard's books could have been written with cameras in mind. His characters exchange winks like small-screen fire, and murder such other with brutal efficiency. His plot devices jerk the narrative suddenly into uncharted territory. His locations are a cinematographer's dream, the neon glare of American cities like Miami, Detroit and Atlantic City.

Uncharacteristically, it hasn't worked out that way for Elmore Leonard. His predecessors in crime fiction wrote books which are easy-meat with cinema — double entendres, *The Big Sleep*, *The Postman Always Rings Twice* — but Leonard's contemporary crime fiction has been swallowed up by Hollywood and repackaged in almost unrecognizable forms. Chances are you've seen the end credits. Chances are you didn't like what you saw. Remember *The Menendez War*, an MGM movie starring Patrick McGowan and Alvin Karpis in 1936? Is *Mr. Majestyk* one of your old-time movie favorites? Or *Snatch*, directed by and starring Sam Peckinpah?

Elmore Leonard is not too sure about these films either. In fact his career could serve as a cautionary tale to aspiring writers — you might have sold 19 of your books and movies to Hollywood, you might have written 15 screenplays, you might even have won awards for your Westerns and acclaim for your crime novels . . . just don't expect much joy with what ends up on the screen. “Some of the early ones, some of the Westerns I liked,” Leonard says of films made from his writing. “But I wasn't happy with *Mr. Majestyk*, *Joe Kidd* or *The Menendez War* at all. No . . . they were terrible.”

Since he wrote *Gile* in 1965, however, Leonard is not just acclaimed, he is also popular, in fact one of the most popular novelists in the U.S. And in a rush, there is a good chance that many of the doses or so Elmore Leonard scripts which have been lying dormant on producers' offices for the past 15 years will soon be dusted off and sent down to the boys in pre-production, with instructions to have Control Group find some scumming criminal types.

*32 Pish-Up* is the first to re-surface. Directed by John

Frankenheimer, it stars Roy Scheider as Harry Mitchell, the hard-boiled Detroit businessman of Leonard's 1974 novel. Harry is living an extra-marital fling with a younger woman when he suddenly finds himself being blackmailed by three of Leonard's constant villains, a trio who perpetrate a scorching murder for Harry's benefit. *Snatch* proves to be an adept performance as Scheider's over-suffering wife.

*32 Pish-Up* is an economical thriller with the pace changes, strip-shows and brothels of Los Angeles in its writing. But why did it take 15 years to reach the screen? The answer gives a pretty good indication of Leonard's difficulties with Hollywood. “*32 Pish-Up* I sold originally to a little company called Tomorrow Entertainment,” he recalls. “They had it a year and nothing happened so I got it back. Then I sold it to New Line. . . . that's Moustache Golan. He wanted to make a foreign intrigue kind of spy picture out of it. So in 1974 I went to Tel Aviv to write the screenplay sitting it there.”

Presumably, this attempt to turn a small-time urban crime story into a foreign spy caper

failed, and out of the debacle emerged *The Ambusher*. It was Buck Hudson's last movie, and has no similarity either to *32 Pish-Up* or Leonard's screwball script. It stilled.

After that the script to *32 Pish-Up* lay unused for a decade, during which time Leonard knocked out a dozen new scripts. Then he was contacted by director Frankenheimer who, like many people, had become a belated fan of Leonard's writing. He struck a deal with Cannon and sent a screenplay to Leonard, who made some minor changes and mailed it back. For that he got a prominent screenwriter's credit.

Frankenheimer, whose previous work includes *French Connection II* and *Seconds*, is the first director to make a decent Elmore Leonard film, simply because he managed to stick to both the plot and the gritty flavor of the author's writing. Unfortunately, because the plot involves rape, blackmail, small-movies, hotels, guns, adultery, and five murders, some critics found the film a bit sick and nasty. One even called it “bad/banned”.

It's been a recurring criticism over the years. Leslie Halliwell



The Shadow (BBC/Phoenix)

complained of some "venerable moral attitudes" in *Jo Rabbit*, the 1972 Western, which Leonard wrote and Clint Eastwood starred in, and reviewing *Butch* in 1983, David Bayle complained that "Elmore Leonard is really a kinematic character, including feck, care for money and power and not much else, a state of mind that Leonard seems to approve of."

The author of these bad-bearded and amoral stories is an award-winning, 60-year-old who lives in Birmingham, Michigan, with his wife Jean. He produces crime novels at a prodigious rate and his latest, *Runaway*, was an immediate best-seller. Leonard is regarded by some as the best crime writer ever to come out of America, although Hammett and Chandler fans would find that a bit strong. He is probably the best of the modern writers, his 2000 novels displaying a great grasp of criminal language and logic.

Leonard confesses to a certain affinity for crime, and if there is any moral ambiguity to his books it's because he makes crime so palpably human. Surprisingly, crime-writing was his second choice as a genre.

"When I started writing in '78, I thought I've gotta pick out a genre, either Western or crime," he says, "and I picked Western because I liked Western movies. Western stories were appearing in the top-dick magazines, *Saturday Evening Post* and then down through *Argo* magazine, *Salvatore* and the pulps. And so the market was there, wonderful market."

"I would subscribe to *Arizona Highways* just to get the look of it and remember Apache and cowboy . . . they were very big then. And a book like *The Long Goodbye* was one of the best Westerns ever written, but *Jo Rabbit* with Eastwood was more impetuous. *Mr. Majestyk* (1974) was one of Charles Bronson's better efforts. But it was still a Charles Bronson movie."

Sad, with Bert Reynolds, was a big disappointment. The novel features one of Leonard's best criminal creations, an endearing Florida con-man by the name of Ernest Stickleby Junior. Reynolds turned the character into a brawny meathead, and Leonard showed the film before it even came out, saying "they've taken out the plot and put in machine guns and suspense."

The logic of the creative and the supreme actors obviously leaves

actually flummoxed, although they are not exactly hot items as reputable cinema. Others are still lying around waiting to be produced — *Cry Preacher* at United Artists, *Gold Coast* at Fox, *Cat Chase* apparently earmarked for director John Mackenzie of *The Long Good Friday* fame.

Of the films that were completed, *The Tall T* and *3:10 to Yuma* were short stories made into Westerns in the 1950s. *Border* was made in 1987 with Paul Newman, and is regarded as one of the best Westerns ever written, but *Jo Rabbit* with Eastwood was more impetuous. *Mr. Majestyk* (1974) was one of Charles Bronson's better efforts. But it was still a Charles Bronson movie.

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Leonard baffled, but he allows himself a very smile when discussing his dealings with the eccentric Dustin Hoffman, who had been slated to star in the film of Leonard's novel, *La Brea*. The plot centres on a 38-year-old photographer in Palm Beach, Miami, who meets an aging movie star he once idolized as an adolescent. He falls for her, not realising she is an entertainer with a semi-adolescent strong-arm man. Leonard spent nearly eight months with Hoffman, who was lined up to play the central character.

"Dustin Hoffman would say, 'I can't be in love with a 38-year-old woman' even though he just turned 50, last week or so. He's playing a 38-year-old, see. He's saying, 'Who can we get?' . . . we can't get anybody!" He says, "No, I'm gonna be in love with the younger girl, and the movie star is just sorta there." He then changes the plot quite a bit. Each time we have a meeting, I bring in a 50-page treatment.

"Then the next meeting he says 'No. We've gonna change it.' He says 'I'm gonna fall in love with the old movie star' because in the meantime, between that and the last meeting, he's met *Amelia Stone*, the French actress. She's 30, and she looks great."

*La Brea* starring Dustin Hoffman and Amelia Stone never materialised, because Hoffman pulled out shortly afterwards. Leonard has been working on the screenplay now for three years, and the latest writer thinking through it is Al Pacino. "I am," says the author, "so tired of that story."

*12 Foot 6* was something of a comeback for Frankembler, who had been working as television in recent years. Unfortunately it has not done well at the box-office and the director's plan to follow it up with another Leonard book, *Long*, starring James Fox, fell through.

But no doubt Leonard's new-found fame as a writer will result in more films. His latest book, *Runaway*, concerns a group of New Orleans reverts who decide to rob a Newgrange centre where who is on a bank-robbing hunt for weapons in the UK. Contrary to some dealing? Division of funds? With 1987 earmarked as the year of *Runaway*, Leonard shouldn't have too much trouble selling this story. His only problem is that, compared to *Runaway*, *Runaway* might not be as moral and bad-bearded enough.



# THE BO

**L**andis is an immediate and enthralling pleasure to watch — but a much harder film than most to absorb, to the point where you're ready to be disconcerted about it. Even now, after several viewings, I am not ready to pronounce very far on it. Its process is still going on inside my head. . . . But I would be prepared to say that it is one of the few great films of the eighties in Australia, so far.

*Landis* is a 75 minute 'documentary' exploration by veteran feminist filmmakers Sarah Gibson and Susan Lambert. It was made under a joint documentary fellowship awarded in 1984 and is great vindication of the liberating possibilities of the scheme for filmmakers ready for ambitious 'fractal' experimentation. They were. *Landis* is the result. The surface of their 'old' films of the seventies and earlier depicts grief, and whole new and rarely seen areas of film technique and poetry come to light.

The film is rich and strange. Its audience offers a sea-change. It works through juxtapositions of extraordinary, and extraordinarily disquieting, sounds and images, in a rhythm and logic that is more musical than rational. It brings into conjunction things visceral and abstract, sense and nonsense, it is bold and funny and yet also almost stupor in its glimpses beyond ordinaryness, beyond the dulled and customary vision of ourselves as bodies alive for this moment upon the earth. It is scary, in the risks it takes.

While it is not avowedly feminist, the film comes naturally out of a decade of feminist film work by the two filmmakers and by others in this intellectual tradition. It is a documentary, but one that most generously studies all categories and descriptive attempts, as few other documentaries manage to do. Chris Marker's *Sans Soleil* also inhabits this rarely occupied space. There aren't many others.

And it is intensely Australian — quite as affordably so as Paul Hogan's *Crocodile Dundee* continues to be — but in a way that is completely beside the main point, which is as it should be. The film's Australianness inheres not just in the voices and the unmistakable landscapes, but in the manner of the two filmmakers, appearing several times as themselves, as voyagers beneath and above the earth, and into the self and that great mystery that runs through and through the self — the body.

**DERMOT:** Let's start off with what kind of kindy you feel *Landis* has to your earlier work, especially since so much of your earlier work re-appears in different guises inside the film?

**LAMBERT:** I think *Landis* began, by us wanting to re-examine our earlier work in order to expand on the things that we found satisfactory and try and explore them further, and try and understand the things that we found unsatisfactory. So we would look at something like the fact that all our documentary films were single-take films, and that they were taking a perspective and examining a only in one dimension. One of the things that we wanted to do was not make a film about one issue, and to try and have a more appreciated view of the way a film could work with an audience within its own time.

**DERMOT:** So you deliberately tried to lose the idea of audience while you were doing it?

**LAMBERT:** Yes, we wanted to please ourselves, and we were against any form of self-censorship.

**GIBSON:** And even though we said we weren't going to make a film for an audience, I think there was always a sense that there was an audience for the film. There were people concerned about film language who would be an immediate audience for the film.

**LAMBERT:** It's just that we didn't then presume to know in advance what this audience would like. . .

**GIBSON:** Or even who they'd be.

**LAMBERT:** It was like working with an energy. The moment we became still, or bored by something, then we'd have it alone.

**DERMOT:** Could the process have taken place outside the documentary fellowship scheme under which the film was made?

**GIBSON:** No, I don't believe so. I think one of the benefits of the fellowship was being left alone and being able to work up an idea and not to have interference with development or at any funding stage. I don't believe that people would have ever funded us in the usual ways for the idea that we wanted to re-examine our past work and see where it took us. Nobody would have given us any money for that. But I do believe that the ABC grants attached to the fellowship does push you in terms of audience. Because in the back of your mind is that, apart from any structural audience of the film, there will be an ABC audience for it, I don't think that has

S.D.



Sarah Lambert (left) and Sarah Gibson

**Landscape** is an innovative new documentary feature that has been hailed as a landmark in Australian cinema. **SUSAN DERMODY** talked to filmmakers Sarah Gibson and Susan Lambert about their work.

# BODY IN QUESTION

effected the film, but certainly I had to fight against it in making it.

**LAMBERT:** We certainly did.

**DERMODY:** Well, let's talk a bit about how *Landscape* positions itself as another kind of documentary. I thought it replicated the institutional form within, and by that I suppose I mean that it's a necessarily neutral thing to have an autobiographical, personal, subjective, abstract experimental documentary.

**GIBSON:** Well, I'm curious about people seeing it as an autobiographical film, because I don't think that at any stage we saw it in that context.

**DERMODY:** Well, you do speak personally and talk about the process of the film and what in your deepest heart you are interested in doing with the film and with your life?

**LAMBERT:** But I think we've separated the parts of the filmmakers from the personal — we take on the filmmaker role as actors take on a part, we speak as the filmmakers deliberately, and we act in it, a couple of cameras on a journey, as some might tell us. To not become a couple of people here said, "Oh yes, I feel I really know you both much better now."

**DERMODY:** Are you really surprised that people would make that slippage?

**GIBSON:** There was a desire initially to do something autobiographical. However, we felt that that in itself had a lot of limitations, and what we wanted to do in fact was to get pressure on those limitations more than to find some kind of a way through.

**DERMODY:** An autobiography is of course constructed truth at any rate — it's creating a persona for yourself.

**GIBSON:** This is also important in the cinema where sequences where we were attempting to place our bodies in the film, because the film was about bodies, and we weren't happy with the notion of the filmmakers being invisible, having only disembodied voices. We were very curious about having cinema serve as one of the modes of representing the autobiographical, if you like.

**DERMODY:** How did that feel when you were putting yourselves into the picture?

**LAMBERT:** It was very uncomfortable at first, but when we'd do something and then hear it three weeks later, it wasn't uncomfortable any more. It just became a voice, to be judged as appropriate or not with that image, and whether

it made sense, and whether we felt it was right to be included.

**GIBSON:** And those 15 minutes of camera work in the film came out of seven or eight hours. So we put ourselves through a kind of lengthy cinema version process with the full realisation that we might or might not use the material.

**LAMBERT:** And by the time we edited it we were so certain with ourselves as to what we would be with two other characters that we filmed. And as it came down, and down, and down.

**DERMODY:** At the moment when you were filming the voice "journey" were you consciously constructing or imprisoning yourselves?

**GIBSON:** No, I think we were more focused on the material of the film. Say, for example, when we go onto the Lincoln Coast, we were aware of the analogy of the crew and the inside of the body. When we go on the Helly's Coast observation flight, we were aware of bodies at inside and outside, of being in a large group going at something very distant — distant and close. And all those parallels we were constantly aware of, but at the time we didn't turn the camera off and have little chats about what we should say here.

**LAMBERT:** In fact we instructed Michael (Dwyer) just to keep the camera running so

either when, not even if we screamed at him to turn it off.

**GIBSON:** As we did many times.

**DERMODY:** Can we talk about what the film is "about"? I mean, obviously it's about the body, and obviously it's about landscape, and obviously it's about order and inner space. Quite space interests me, the way it puts the audience of the film into a journey from which they don't come back, a journey to another plane of thinking about things. Putting together body, outer space and landscape makes something very interior and private, a little bit like the way a metaphysical concert does. The film puts these three things into a relationship which is unexpected, partly because they are an unexpected cluster of things to put together, and because the cluster includes both highly abstract and very concrete things.

**GIBSON:** I don't want to be deliberately evasive, but it is impossible to sum up these juxtapositions which red up in the film because they came from a long period of exploring various ideas. I can say that there were particular ideas that I was drawn to, interested in, and then there was the challenge of trying to represent those, or present them in a visual way. Also, what goes on in a film will vary for different people, according to where they are. For example, some people have seen the film and said they thought it was all about a sense of abandonment of the universe, abandonment of the child within the universe, of humanity. I can honestly say that we did not a consideration of most in making the film. Yet I think the child images in the film are very provocative, and whether they're provocative because of the presence/absence of the mother in the particular nature of the footage itself, I don't know. But now I think that footage has a resonance that I wasn't aware of when we were putting it into the film.

**DERMODY:** Look, probably a more indifferent way of putting the question is, what do you like best about the film?

**LAMBERT:** When I like best about the film is to me it's been a surprise. The way those juxtapositions of sounds and images worked, they gave me a great deal of pleasure. And so we were making the film we did have a sort of grid of why certain things were going with other things, but when the sound and the images were put together, what a fantastic surprise that was. All the way along, for me, it was a rewarding experience — even when the film was finished.



Landscape

It still was surprising, and I'm still surprised now. If I saw it tomorrow I'd probably see things in it that I hadn't discovered while I was making it, or last time I saw it. And I was taught that things aren't supposed to happen like that. You have to know what they're going to be before you start them, and this film, by deliberately working against that, had gone so much more than any of our other films where we did work more in an open, not-to-see-but-you-know-all-the-moves-before-you-begin, but that there's things that can pop up as an accident or a coincidence or something you didn't think about, and there it is.

**DERMODY:** And what are a few of your favorite things, Sarah?

**GIBSON:** Well I do like the cinema world because of the autobiographical quality we talked about, that that's part of a larger thing, which is it is to be able to use any material, no matter what its source, as material for what you want. I really like the juxtapositions and the fact that we can go from an image like the maps in an image of an operation. I loved being able to say, I want to see that image and go and get it, rather than saying, how can you justify wanting this image? The film has elements which are not just pleasure, like the journey inside the caves and some of the landscape material. It's been able to cross so many formal boundaries and bring so much material together, and yet it works as a whole for me, and that's an incredible pleasure.

**LAMBERT:** And it's exciting that audiences can accept that. So for people here — if they don't, they're not frustrated by it. They've actually enjoyed the chugging and changing, and if they don't have the sound they look at the picture, and it's all right.

**GIBSON:** In the convention you might have thought that there were more simple apparatuses or simple answers, but for us to approach a film on the body now was very complex. It's probably just as much to do with our lives in the last ten years than it has with our theories.

**LAMBERT:** When we first talked about *Landscape*, the point was that all the single-line things that all our other films covered are still with us, and rather than use them separately, we saw them all together. It's one that they're forgotten, it's just that they're all in one.

**DERMODY:** And there's no idea or traces of consciousness or unconscious? No fixed answer or fixed point?

**GIBSON:** No. In the convention we would have tried to have the answer. I mean, I remember when *Behind Glass* comes on, with great relief, decided that we didn't have to answer the questions about why their domestic violence, because we couldn't see inside. And that was a big breakthrough for us.

**LAMBERT:** And also within *On Guard*, there's no position and ladder in this film. I mean you have to state of these events and they are very rising, concerned voices and the particular path that they're following is just alongside somebody else's path which is a different voice, which has an equally caring, concerned voice, so there are many attitudes within the film — that was a relief.

**DERMODY:** Could you talk a bit about how you arrived at post-mental choices, not of

particular voices, but of a strategy for dealing with the problem of voice?

**LAMBERT:** It was as much more difficult than the problem of the image. We spent a lot of time on the voices and exploring the so-called voice of authority, male voice, academic voice, the so-called personal voice, the intimate space, our voices — whether that was an intimate voice because it was automatically female. And it didn't get us very far. I mean, we did a lot of homework on it, and finally we decided that we'd go and talk to the people that we wanted, that we always wanted to talk about about the body. So, people like surgeons and people who deal with cancer, and interestingly enough, they were very happy to talk. There were three or four initial interviews, and because they were so good and so pleasurable to do we increased them.

**GIBSON:** But also we could have had women in the place of those male consultants and doctors. And I think that we deliberately went with the male voices because we felt that to have a female voice talking in a scientific and professional language in that frame, it would have been exactly the voice, and that we were trying to explore something about their relationship to their body. The way that men aren't present in their body, and perhaps the voice is their way, the male voice takes on a different meaning because of this... So that's why it's important to have the male voice. We did try the idea of a male voice reading female text, but we had to discard that because it totally transformed the female text. We found that that kind of personal material couldn't be done by a male voice.

**DERMODY:** The one female authority voice — the academic's voice — is the most worked over and created sort of text in the whole film, isn't it?

**GIBSON:** It's completely surprising, like suddenly the way that all of the voices are placed in the structure of the whole film is that the voice is questioned like everything else.

**DERMODY:** But the female voice — coming from the work of Kristeva and Irigaray — has the quality of being both intimate and authoritative. It performs these questions very well.

**GIBSON:** What we were presenting here was a set of academic theoretical work which was being developed as a stream of women's studies and philosophy studies, which was both French and Australian. Obviously we didn't want to appropriate those ideas and pretend they were our own. We didn't want to speak them. We wanted them to be spoken in their own framework and in their own terms as they, alongside all the other spoken material.

**DERMODY:** But it's still hard to resist the temptation that you're closer to that voice.

**GIBSON:** Why should we be closer to that voice than the voice of the husband? Or the surgeon...?

**DERMODY:** Well, because you're women and it's a female voice. And because it's a voice that makes the searching process, perhaps more so than the others, and also because — it says things beautifully.

**LAMBERT:** I think that's right.

**GIBSON:** And also, to be honest, it does have a kind of working of some of the theory that helped us to get to the structure of the film.

**DERMODY:** Now that I am really looking forward to with this interview is hearing about your working method on this film. You gave yourself a year of full-time, 9 to 5 office-type work on the film. I want to hear how you started — with ideas or with questions? Did you start with a mass of complex ideas or did you start with a catalogue of film ideas? And then I'd like to hear what later stages you worked through, including the post-production stage, especially the extraordinary soundtrack you did with Catherine Allan.

**GIBSON:** Okay. Well, one of the first things that we did was to look at all our visual and written material that we had from the last 10 years. We went through our own films. I read 10 years of diaries, about 15 volumes.

**LAMBERT:** I catalogued 400 (Stanford is) and hours of diaries.

**GIBSON:** The question was, is there anything in this material, either in the films or out of them in the diaries, in Super 8, that excited us. That was the first criteria.

**LAMBERT:** We were looking for the context in which we made the films, so that was one more thing we — diaries, photographs, and at the same time we were reading as much as we could and swapping articles, including things that Lex Gross had suggested in her courses at Sydney University on feminism and philosophy. I'd taken one of her courses. And we employed her as a consultant on the film.

**GIBSON:** It was an exploration of her philosophy work, but also of how that could be applied to the film questions that we had. Then we'd take the still material and the Super-8 camera out to various places to try to get images. One of the things that preoccupies us from the very beginning was the relationship of the inside and outside of the body. So we tried various technical processes to try and get various images inside the body.

**DERMODY:** For example?

**GIBSON:** Well, we were looking at how to have images of, say, body organs on the inside of a person.

**DERMODY:** A medical sort of image?

**GIBSON:** Yes. We tried several optical techniques and animations to see where we could go with the notion of the inside and the outside. Then was one of the earliest ideas, which we instantly took into a technical exploration. So sometimes we'd come across something that required a lot of technical research for how to physically do it, and some things that we wanted, we were never able to get.

**DERMODY:** Was the *Ultras* home movie footage step-printed for the film?

**LAMBERT:** No, it's just that it was filmed at the wrong speed or at different speeds.

**DERMODY:** It's lovely how that makes it seem to phase in and out of optical processing of some kind...

**GIBSON:** Another thing that started then was that we would physically go into the sound studio and record ourselves talking about the process.

**DERMODY:** Did the Boston Cinema 'journey' come early?

GIBSON: Yes, the Jonathan Coxes was the first material that we shot.

DERMODY: At that point in the first six months, did you have any kind of theme breakdown?

GIBSON: No. What we tried to do was assemble material.

LAMBERT: We made lists of all the material that we wanted, all the visual material, all the sound material, and then we sort of picked it off as we got it. So by the end of the first six months we had the list and we'd actually get some material, visual material and some sound, and we cut down like we did for *Indiana Jones* and we put it together as we saw it on paper, and then we got Lou Gens as an observer, and we sat there and watched the projector.

GIBSON: We had 45 minutes of images and sound.

LAMBERT: And it was rough, like a rough notebook, like the page you've got there, so it was very rough, but that was six months' work.

DERMODY: Did you find the confidence early to know what worked and what didn't?

GIBSON: Not until the screening.

LAMBERT: When we ran a screening, that was a huge relief. I just felt like wow, you know, thank goodness that's a film. But we had developed the structure, and we did that in conjunction with Lou Gens. Then after the first six months we were pretty severely scheduled for the next five months getting the material we wanted. There was over a week of sound recording. And then there was the other three shows, and all the screening. When we completed all that we had our blueprint, if you like, and Sarah and I sat down and edited our first rough assembly which was two and a half hours long.

GIBSON: And then we brought in an editor because we realized that we needed some more distance in the material and we needed somebody who had experience at being able to pace and work the material. Because I had a real sense of development, so that you could see in idea that started like this notion of mode/cosmic, and you could see where it went. And I know that for me the challenge of the six months was to say "Yeah, it, go further out of." My fear was that we had the same thing 17,000 times, so I had to kind of pull myself back from that. And then in the end of that six month period when I went into production, I did a real stretch of not being able to deliver any more into ideas and the conceptual work of the film because we were locked into a huge production schedule. And I thank partly because of the budget we were very mindful in production, because we didn't have money to employ a lot of people to that get in that stage. I felt that there was a big shift between the way we worked in the first six months and the way we worked in the second.

LAMBERT: The first six months was exciting but it was also full of anxiety. And I don't think of there as two six month periods, either. I think of it as a whole process. There was that moment of getting to that point and the relief of knowing that we'd actually got something, a formula that worked. But then the flashing out of that formula I found just as interesting.

GIBSON: It was interesting, but it was very scheduled. We were always fighting the schedule.

LAMBERT: Yes, but that's the reality — no, I think of it as a trial, and not of two halves.

GIBSON: But I do think that the first six months is not your classic film production model, whereas the second six months is more like what most people would assume for a production process.

DERMODY: What about the soundtrack? I remember seeing it before that stage, and feeling quite differently in some cases. Take the operation images — carrying was flesh and bone. When you added sounds to that, especially the *Starling's* screams as the flesh began to grow, I found it much harder in motion than maybe that's just an example of how the soundtrack was a whole new stage of the structure?

LAMBERT: I found that experience much earlier when the soundtrack was on.

GIBSON: I think that's more because with those sounds. I mean I think the soundtrack shows there to be some sequences you could laugh at, and there was the possibility of disaster. Some of Canova Allen's work did provide the humor and a different way of viewing the material. He can't watch those operations, so he focuses on that kind of material as part of it. His first response was animal noise, the cries of nature, because of what we were working on.

LAMBERT: Dennis Radwin's contribution as sound editor should be mentioned too. They did some fantastic sounds they made up themselves.

GIBSON: He and Denise kind of convinced us that we could go with certain things — like the palm the soundtracks makes — I now regret that we didn't go even farther.

LAMBERT: But the sound was a whole other adventure. It was thrilling and really pleasurable and we all loved doing it.

DERMODY: Just one little loose end. I was surprised in the fact that there was one screen seen read in the film, the short story *The Yellow Wallpaper* by Charlotte Perkins Gilman. And I wonder how many other such things you thought of using, and didn't?

GIBSON: That one goes back to the fact that we put in a project to make a film based on *The Yellow Wallpaper* in 1976. That was to be an abstract film based on images and working with design and patterns, and so many of those threads in this script did have come back in *Landscape* by the happen sequences, by other uses of graphic elements in the other sequences. It was in that section of the film where we're exploring the surface, where we come down from space, before we go inside, and so it's in that context that I found it a place. Now I think it does stand out, but it is a link for us with our earlier filmmaking.

DERMODY: I liked it very much. I would have been happy with other things like that.

GIBSON: Curiously enough we were given 1700 to develop that idea then. We gave it back, because they didn't seem to believe that the film could sustain itself based on that idea. But it was probably our earliest idea of *Landscape*.

DERMODY: The map used in that sequence, underneath that image, what's it a map of?

GIBSON: They're a variety of natural maps.

DERMODY: They are quite strange maps, because they don't really correspond to anything on the surface. A bit like your maps/outside 'impossibility'.

LAMBERT: That's great. I hadn't even thought of that!



Landscape

# In the beginning was the nerd...

Pee Wee's Big Adventure has become a love-it or hate-it classic of the video store. RALPH TRAVIATO loves it.

**I**f coolness is gauged by the youth of your audience then you won't find a cooler dude around than Pee Wee Herman. He's so cool he has his own Saturday morning kiddies' show on CBS — *Pee Wee's Playhouse* — which, as he recently remarked, is a very responsible position since he is the only real human to have invaded that cartoon kingdom in a long time. And invade it he has, in more profound ways than at the level of TV programming.

*Pee Wee's Big Adventure*, his first feature length movie, which has so far only received video releases here in Australia, is not so much a Pee Wee vehicle as an expansion (or should that be contraction) of the Pee Wee persona into narrative.

To look at him you could say that he is a 'nerd' of the type we have often seen in recent American film. He is skinny (little exactly), pale, has a crew cut with cow lick, wears a suit that's too small, white loafers and white socks. But he has complexity and that is one of the pleasures of *Big Adventure* — getting a 'fix' on him. The voice changes quite dramatically. He acts like a six-year-old and has many corresponding interests (toys, toys) and traits (hyperactively happy, consciously self-absorbed) and in his house everything is done by a fantastic array of automated contraptions (the parental function made spectacular). Yet he is very obviously a grown man at the same time. He has a mature would-be girlfriend who begs him to be taken to the drive-in throughout the film and towards whom he is quite cool and cool, though this is in the harmless manner of little boys not yet interested in 'you know what'. Oh and he wears make-up too: white foundation, rosy cheeks, pink lips and even so dark one suspects cosmetic lenses.

The narrative is lightning paced and action packed. It's one of those comedies where every line and every move is a gag or part of a gag. There is nothing at all throwaway in the film, except the bemusing how-to (HA) he says at the beginning of the story, though this may pop up in the sequel. Although he has encounters with children they tend to be in groups. The other key players in the film are all

adults in adult roles. There's a prison escapee, a small town waitress who dreams of a life in Paris, a demented hobo on a freight train, a locker going and 'Dottie', the would-be girlfriend who works in the local bike shop. In one way or another he wins them all over but not without being quite a jerk in the process.

If you hadn't already got the idea, Pee Wee's world is steeped in the clichés of golden age, B-grade Americana. Although it could be said of just about any film, I don't think I have yet seen one that communicates so largely, and almost exclusively, at the level of sensibility. Behind Pee Wee there is depth of culture and if you share in the love of that culture, a love Pee Wee positively radiates, then the film is a gas. If you don't, then I suppose you've seen *Paris* twice.

How can I best put it? When Pee Wee gets out of bed and slips on his bunny rabbit slippers and makes them tippy-toe across his Hamby rug to sniff at the rubber carrot lying there, somehow it reverberates with all the force of a

lifetime of *I Love Lucy* and *Stage Fright* re-runs combined. When he looks at himself in the bathroom mirror, covers his face with adhesive tape then rips it off, screaming and laughing, the 'Tex Avery' light in that happy corner of your brain starts flashing and spinning like crazy. But there's more to Pee Wee's greatness than this second order stuff.

Pee Wee is great because on top of all that he delivers something of his own. He has tapped into some part of himself and given it a without reserve or compromise. The proof of this is his popularity with pre schoolers. In a recent interview, Pee Wee (aka Paul Reubens) said that when writing episodes of *Playhouse* the thing that gave him and his collaborators the greatest kick was knowing that they had come up with something that would get the five-year-olds going. What I want to know is, how do you know when you've got something that will get a five-year-old going? There is no question about it, this man is right up there with Daffy Duck.



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AUSTRALIAN





TUBA ON SET: TUBA, high spot from anti-war/ground documentary *OTZ*

# FESTIVAL OCCASIONS

Film festivalgoers will soon be settling down to prolonged sessions in the dark. CHARLES LAMBERT previews some Melbourne highlights, several of which will be seen in both Sydney and Melbourne.

**UNDOUBTEDLY** the big event of this year's Melbourne and Sydney film festivals will be the screening of *Shoah*, the mega-documentary on the Holocaust by Claude Lanzmann. The nine and a half hour film took Lanzmann seven years to shoot and three to edit. Remarkable for not using any archival footage, the film consists primarily of interviews with survivors and their persecutors, as well as contemporary footage of the camps at Treblinka, Auschwitz and other Polish locations.

Lanzmann, a long-time political journalist, apparently assembled the film from over 350 hours of material. He decided against the use of archival clips or footage in an attempt to ensure that the film would not be read as a conventional historical document. "The European Jews massacred are not just of the past, they are the presence of an absence," Lanzmann has said. The film contains almost no narration and does not work through the usual means of

historical construction. It circles the facts, using long interviews where often the words would be more important than those said, and gradually builds a picture by amassing a wealth of detail.

The detail reveals much about the logistics of the final solution and about the complexities of what may at first glance appear to be a simple conflict between good and evil. Polish villagers who lived around the death camps can still barely conceal their antipathy to the fate of the Jews; they recall without irony "It was sad to watch, nothing to be theory about." One of the SS men captured at Treblinka heartily sings the song that all Jews had to learn upon arrival at the camp. "Looking quietly at each, before and joyously the world/The squash march to work/All that matters to us now is Treblinka/It is our destiny/That's why we've become one with Treblinka/In no time, at all." And those Jews who survived by assisting the grim process of

annihilation at Auschwitz and Treblinka are now haunted by guilt: the feeling that every Jew who survived the Holocaust is now eternally tainted.

Nazism also provides the backdrop for a very different kind of documentary. *My Life For Sarah Landster*. Sarah Landster was a Swedish born singer who became film studio USA's number one star during the Nazi era, and was reportedly one of Hitler's favourite actresses. Christian Blackwood has made many documentaries about artists and popular entertainers and here gives a twist to the usual biopic formula by viewing the film through the eyes of obsessed fan Paul Seiler, who dedicated his whole life to Landster. Seiler ended up becoming confident and freed as the young fan and her death in 1950.

Landster starred in many 1930s German romances, and two of these will be screening, *Go Hallelujah* and *Opportunities*. Both were made by Douglas Sirk, the

director who left Germany for Hollywood where he made 26 films, including *Magnificent Obsession*, *All That Heaven Allows* and *Written On The Wind*. *Opportunities* has Landster as an English singer who takes the rap for her lover and is deported to Australia where she must survive time at Panamatta Penitentiary. Much of the film is set in Australia, although it was all shot in Germany, and it includes such peculiarities as a Panamatta Prison that is located in the centre of Sydney.

Such historical inaccuracies would be forgiven upon these days, with filmmakers going to ever increasing trouble to duplicate the actualities of history. *Heizer Offens*, whose enjoyable *Fanny Dely Little War* was seen recently on David Stratton's *Cinema Classico* and earlier at film festivals, has sought the best possible advice on his new film *Night Of The Periods*. An account of the kidnapping, torture and ultimate



ROOMS DAMP: Justin Reade's *One Look And Love* Drives Out

disappearance of six high school students in Buenos Aires in the early 1970s, it is based on facts told by the only survivor of the group who was turned by Oliver as adviser. The film does not emphasize the physical aspects of the ordeal, but rather looks at the techniques of humiliation and masochic lust used by the torturers against the hostages.

Jean-Pierre Gonné, who was Golden's collaborator on a large number of his films, such as *Wood From The East*, *Tout Va Bien* and *Letter To Jane* is represented by *Rauteau Phrasme*, his lavishly mounted second feature. In 1979 he made the curious and delightful documentary *Poto And Calengo*, which invited us to contemplate the phenomenon of two gypsies living in a small Argentine town who had developed their own spontaneous way of speaking through exposure to a number of different languages. Playful and intellectual, *Poto And Calengo* explored the concept of language as well as the obvious

story aspects inherent in the material.

*Rauteau Phrasme* is similarly eccentric, being both a study of a group of model train buffs and an investigation of the paintings and writings of American film critic Murray Kallen. Without recourse to heavy handed symbolism, Gonné manages to weave a delicate thread of commonality between the two seemingly unrelated subjects.

Christal Akerman's film *The Fighters* came in a batch of four or at intervals in Australia in 1984. It was a work in progress, made by Akerman to help her to raise money for her film, *The Golden Lightbox*. The lightbox, a compilation of screen tests and rehearsal that gave an intriguing insight into the world of filmmaking, worked very well as a film in its own right. "Between a script and a music can must go through a whole landscape," says Akerman, and *Golden Lightbox* is the lexicon of the journey. The setting for this

material is a vast and glossy shopping mall, where shopkeepers trade their wares of love, seductive seduces their customers, and often under coats full of hot love — all in songs written by Akerman. These are not songs of sentiment, but biting critiques of love, sex and lustiness placed within the claustrophobic world of corridors of the shopping mall where nothing is as it appears.

Two years ago film buffs around the world were excited to hear that 18-20 hours of footage shot by Oscar Wiles for his unfinished 1942 documentary *It's All True* previously thought to be lost had been discovered in a vault at Paramount. *It's All True: Four Men In A Boat* is a 20 minute short that shows one section of the proposed movie: an epic voyage undertaken by sea by four men (Akerman who traveled 1600 miles to Rio de Janeiro and then the distant Galapagos Islands). *It's All True*, has always been seen as a very significant work in the list of Wiles.

incomplete, because it marks the beginning of his fall from favour in Hollywood and the production misadventures are even as typical of the uncomfortable relationship Wiles had with Hollywood.

The archetypal story begins in 1942, when Wiles was just finishing editing *The Mysterious Audubons*. He was offered the chance of going to Rio to make a film about Brazil as part of Roosevelt's Good Neighbor policy. Wiles accepted, and decided to rush off to shoot the carnival, leaving the completion of *Audubons* to the studio and his editor, a decision that had very well known consequences.

In Rio he had 40 crew and 12 cameras to capture the brilliance of the carnival, and he also began to shoot more footage around the countryside, focusing particularly on the customs and cultural life of the country. Here the story becomes unclear. Some claim that the Argentine government was not

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## <FESTIVAL OCCASIONS



RAILROAD MOVIE: Jean-Pierre G  r  's *Roadside Pleasures*

happy with the economic incentive that Welles was giving the film, while others saw it as merely a redherring at RKO, but whatever the reason the plug was pulled and much of the footage was junked or ended up in stock photo libraries.

Also on the programme is *Not All Is True*, a feature documentary by Brazilian filmmaker Rog  rio Sganzerla on the subject of Welles trip to Brazil.

One of the few directors who exists in much fascination is Welles in Hitchcock. And he is the subject of a new two hour documentary *The Third Of Course*, by focusing on his relationships with actors and actresses, as well as collaborators, and by looking at his methods of directing, the film sketches an interesting analysis of his personality, his resources, complexes and visual phobias.

Jean Pontonier explains that Hitchcock decided so clearly that he preempted every movement and gesture, while Joseph Conrad says he never gave any direction at all. Anthony Perkins and Janet Leigh explain the famous Psycho shower scene, while Nigel Havers sits beside her pool with a pet leopard and analyses *The Birds*.

There are a number of films from major contemporary directors. Wim Wenders' *The Sky Over Berlin* will be finished just in time for the Melbourne festival. Godard's *Contempt* (1969), completed late last year, and described as a story about cinema itself and the efforts of a down-at-heel director to finance his new picture, will also make an appearance. Taiwanese director Hou Hsiao-Hsien contributes *A Time To Live, A Time To Die* which many critics are

calling a masterpiece, and French director Maurice Pialat is represented by *Under Satan's Sky*.

Ken Loach's *Fatherland* tells of a dissident East German singer first silenced by the authorities and then allowed to leave quietly on a one way visa to the West. Upon arrival in West Berlin he is harassed and given a major recording contract, but still remains curiously diffident and uneasy by his new position. The work from Loach, with a script by Trevor Griffiths, (1984), explores the way in which both East and West attempt to appropriate or suppress the work of artists for their own ends.

From Ross von Praunheim comes *A Man Known As Monte*, a black comedy about AIDS. Its satirical targets include a woman scientist who goes to Africa to find out more about the disease and ends up contracting it from an ape; a saucer boss (played by von Praunheim himself) who finds the chance to be an engaging entrepreneur on his business, and a government minister whose solution is to have all gays incarcerated on an island. The comedy is a wild and rough affair, but somehow manages to succeed where most serious national has failed.

There's a very strong representation from women directors including a new work from Helma Sanders-Brahms, *Laputa* and Julia Brackner's *One Look And One Smirk On*. There's a considerable number of new directors' films such as *Now Is Silent*, *2nd Night* and *La Pelotula*. Carl Rex (Carlos Sotom's imaginative first feature that won the award for the Best Debut at last year's Venice Film Festival).



# WOMEN AND FILM

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## THE NEXT STEP

The recent announcement that the Women's Film Fund will be phased out marks a turning point for women filmmakers in Australia. FELICITY COLLINS uses the work of the Victorian Women's Film Unit as a means of posing some difficult questions about government support, equal opportunity, and the nature of 'women's films'.

### Two assumptions

- 1) The invention of 'women's film' is more likely to produce disavowed than debate amongst many (including women) film workers today.
- 2) Ignoring the current will to disavowal for the moment, the idea that has persisted most strongly over the last 15 years of feminist film work is that any feminist engagement with the cinema must be double-pronged. On the one hand, there must be an equal opportunity push to increase the numbers of women working at all levels and in all sectors of the industry. At the same time, the aim must be to change both the work process and the kinds of messages produced.

One product: It is not my intention to give a fully documented history of the Victorian Women's Film Unit, nor will I be attempting to review or critically evaluate the films produced by the unit.

For feminist film workers, the mid-80s constitutes a period of intense questioning and re-evaluation of the achievements and trajectories of personal films and theories produced since the early seventies. The current focus over the voluntary disavowance of the Women's Film Fund is a case in point. In this article I want to produce a sketchy account of the Victorian Women's Film Unit as a means for touching on questions about that difficult issue: 'women and film'.

Some figures: between October 1984 and October 1985, the unit employed 36 women under the Community Employment Program (CEP), for an average of 14-16 weeks. To make six short films which had the following budgets: *Pre-occupant*: \$43,000; *Blood Ties*: \$66,000; *Epitaph*: \$6,500; *Right Inside*: \$28,000; *Sunday Lunch*: \$10,500; *Range Rider*: \$2,500.

Another 60 women and men were employed out of the production budgets, or out of the \$25,000 allocated for training and consultation. The total CEP grant was \$477,950, 80 per cent of which was earmarked for wages.

To comprehend the achievements and limitations of the unit, it is necessary to recognise that it was a benevolent initiative which fulfilled two government objectives: short-term jobs for the long-term unemployed

under the auspices of the CEP and the voluntary implementation of affirmative action and equal employment opportunity principles by various organisations during the lead-up to the current legislation. A further determining factor was the joint survey, *Women in Australian Film Production*, conducted by the Women's Film Fund and the Australian Film and Television School in 1983. The survey showed that 68 per cent of the respondents believed that either more training or more experience would help women improve their job prospects in the industry.

The period from 1983 to 1985 witnessed an upsurge in film training projects aimed at improving women's access to the means of production. This proliferation of film making by funded groups like Technical Skills, Ten for Ten, Generatrix and the women's film units occurred after a very bleak period from 1975 when the Fraser government's *Flaxton Gang* cut the brakes on public spending.

This sudden whirl of funds meant that the aims and objectives of the Victorian unit were formulated along CEP guidelines which emphasised the upgrading of technical, creative and production skills in an environment of 'employees' prospects of full-time permanent work. The emphasis on the upgrading of technical, creative and production skill in an environment modelled on some notion of 'real' production situations had several repercussions.

Applicants interested for the CEP positions were informed that production would be based on a strictly hierarchical model and that the employees would be on training in sound, lighting and electric in the technical area, and on the upgrading of skills in the creative and production areas. Training was based on workshops and consultancies, while the upgrading of skills occurred through on-the-job experience. The extremely uneven distribution of skills between crew members produced predictable problems and conflicts during shoots. The value placed on upgrading skills resulted in the privileging of technique over content, skill over content and craft over style.

Despite a decade of sporadic protests against the [film school] model of teaching students how to do things with equipment to the detriment of the



HIGH HELL: why and why not essay from the Victorian Women's Film Unit

development of any form of cinematic intelligence, the Australian Film Commission (AFC), as the initiator and sponsor of the unit was not prepared to take any risks with the GFC grant. Within the time limit of 12 weeks for each film, it seems only the tried and true 'factory' model could be guaranteed to bring the product in on budget, on time. Within these restrictions the unit managed to lessen the gap of industry standards by executing diverse production strategies, ranging from the three-part collaboration by three directors working with full crews on *Blood Film* to the very low budget, three-person production *Eggs*. Perhaps it is more than coincidental that the most fully realized production to come out of all this projects was *High Hell*, a witty and stylish film essay written and directed by two graduates from the Australian Film and Television School.

There can be no doubt that the films display the technical proficiency and polish that professionalism demands for itself. However, as a result of the unit's priorities, most of the films approach their subject matter with a tentativeness, at the conceptual level, that results in their inability to sustain or develop their initial premises. Pre-occupied with posing a number of contradictions emerging out of an interface between the ethics of documentary filmmaking and the antipathetic joys of entertainment, only to retreat from the problems it sets up. *Sunday Lunch* succeeds in producing a journal only that in spite of reflecting its short films, but its rather aestheticic elements a very safe option.

*Tango Galla* and *Eggs* are both impressive achieve results at the level of visual style, yet their video-over commentaries do not do justice to their experiments with generic conventions. They offer tantalizing fragments of ideas which gradually lose into repetition without development. *Door* has performed some beautifully subtle adult shifts in mood and genre, evoking moments of tender ambivalence which are substantially rare in Australian cinema; yet the final image of the empty swing induces a sense that the film has made an abrupt exit from a narrative situation that had become too hard to handle.

These shortcomings would not matter very much if they were completely attributable to the stringent production schedules imposed on the unit in

the haste of upgrading skills. However, stylistic and conceptual weaknesses are the rule rather than the exception, right across the spectrum of Australian film production. If public money is going to be poured into film production for cultural rather than commercial considerations, then something more is required than training and funding bodies than the various focus on craft skills and career paths. There needs to be a revival of the insight that access to production, on its own, is insufficient to bring about the kinds of transformations which are essential if women are to create cinematic places from which to speak.

The question of whether women have anything to say 'as women' seems extremely pertinent to the setting up of the Victorian Women's Film Unit at a time when disavowal became one response to the institutionalization of feminist orthodoxy. The belief for a women's film unit sets up a conflict between the desire for 'women's films' and the goal of films made by women. The former is seen as a limited goal while the latter is seen as a integrative step by women who want to be persons.

This dangerous dichotomy constitutes a refusal to acknowledge three shifts that have occurred in the past few years: (i) the emergence of many different feminisms to the point where it is meaningless to talk about feminism as a singular or unified practice; (ii) the exhaustion through the processes of repetition of feminist political discourse as it was conceived in the 1970s; (iii) the emergence of government policies which, in the interests of disciplining the utopian ideal, would herd women together, as the 'disadvantaged' into a secondary labour market of short-term, casual and subcontracted jobs. Feministic initiatives like the women's film units have a vested interest in displacing attention from these problems. Nothing could suit these bodies better than the concept of film as an expressive medium which ought to be put at the disposal of talented individuals, of whom 50 per cent should be women. If talented individuals fail to emerge, then the fallback position is the instrumentalist concept of film as an educational tool.

When the New South Wales Women's Film Unit was proposed in 1984, the long-term plan was to set up a permanent women's unit at Film Australia. This unit would be responsible for 'issue' films, freeing the Women's Film Fund to set up unique production allocation into more experimental and expressive films by women. Another proposal was that any returns from sales and rentals at the Victorian Unit's films would go to the Women's Film Fund. This recent announcement that the NSW would be phased out by 1994 marks the advent of a new era in the history of feminist film strategies in Australia.

Current wisdom has it that the existence of the Women's Film Fund has helped to marginalize women's film work. Supposedly, the abolition of the fund, along with affirmative action policies, will enable an upsurge of feminist interventions in all those cultural sites which have excluded women on the grounds that the Women's Film Fund is responsible for that kind of thing. If 1982-85 saw a burst of activity in the name of women, then the past year or so has witnessed an equally spectacular number of disconnections, the closure of the Sydney Filmmakers Co-op, the winding up of Real Women, the end of GFC funded projects and the collapse into inactivity of organizations like the Women in Film and Television (WIFT). The voluntary liquidation of the Women's Film Fund amounted to an admission that the AFC's intentions are unable to envisage any strategy for intervention except that of affirmative action.

The 'women' becomes a tangible sub-group of the 'disadvantaged', at about the same time that feminist film theory became a 'settling orthodoxy', then federations of differences began to be heard at every site of feminist debate. It is not unlikely that those differences between women will be neatly absorbed into the so-called diversity and plurality of multiplying film scenes where every film must be recorded the dumb respect demanded by its 'irreducible difference'. It will be left up to the Australian Film Institute's (AFI) revamped distribution services to select the best from this shimmering heap, and to dump it on the video market after a short theatrical season somewhere on the edges of the cinema. The title of the Victorian Women's Film Unit films, at present caught in the limbo between the closure of the Co-op and the renaissance of subcontracted distribution through the AFI, will be benefited only by those audiences for women's films who know what they are missing but don't have the means to get it.

# YOU'VE GOT THREE MINUTES ...

If television drama is to survive, it has to take its cue from pop clips and commercials, argues Troy Kennedy Martin. MARY COLBERT talks to him about montage, fragmentation and the three-minute drama.



Troy Kennedy Martin

**TROY KENNEDY MARTIN** thinks it's time for liberation, the freeing of television drama from the shackles of naturalism and the tyranny of time. He believes that pop videos and commercials have pointed the way, and that drama should be injected with a new energy in a new format. He advocates what he calls "recondemnas": short, fast-moving pieces that are part of a longer showcase.

He'd come to the National Screenwriters Conference as a guest speaker with impressive credentials: creator of *Z Cars*, writer on *The Baker Job*, *Kelly's Heroes*, *Reilly Act of Spies* and the highly acclaimed *Edge of Darkness*. Audiences were keen to hear about his previous work but discussion also shifted ground to the future. Few had anticipated this bonus.

The push for a new drama is not a sudden flash of inspiration. As early as 1965, Martin and a group of others delivered an attack on naturalism, expressing dissatisfaction with live TV drama, urging the need for new forms and philosophies. "We were going to destroy naturalism, if possible before Christmas, if we were like the Blues Brothers, on a mission from God," Kennedy Martin recalls. Delivering the McTaggart lecture at last year's Edinburgh International Festival, he was still pushing the same

message, in a slightly modified form. Recent developments in music video and commercials had given the argument new relevance.

The group proposed that TV, "colonised by other, stronger art forms" — theatre and Hollywood cinema — should never have accepted naturalism. It brought with it preconceptions and practices such as audience identification, theatrical dialogue, emphasis on close-ups and talking heads, and harnessed these to television, regardless of their suitability.

Kennedy Martin and others argued that naturalism was too restrictive to deal with abstract relationships; the cinema was bound by restrictions of photographing faces or dialogue; time was excessively structured to reflect "reality". They advocated a new alternative drama which would employ fast cutting, a disorienting effect and montage to present action in condensed form and allow the cinema much greater flexibility.

"But the problem is that television is created by engineers and accountants, and in America especially, committees of lawyers, who go into their offices and get writers to take down their craped ramblings," Kennedy Martin says. "They aren't storytellers but they have the power to make the decisions. And they aren't necessarily

capable of abstract thought

"If this new drama is to succeed it will need to be handed over to a visualiser and editor who'll give it the kind of obsession painters used to give their art. Because real art is about obsession," he says. "Once equipment becomes more user-friendly it won't require huge main-masted crews and the creative control in microdramas can be pared down to these two people; the writer, director (though there are outsiders rather than visualisers), or producer would take on the role of visualiser."

"The result would be a very fast channel, a showcase of short-apocalyptic pieces or segments from three to 10 minutes in length on a particular theme: news items, current affairs, mini-soaps. Into these would be included these nuggets of drama which could be viewed again and again," he explains.

"It would be a misconception to think that because they're shorter they'll be superficial. They'll actually extend experience. This format may allow us, for instance, to reconstruct more frightening aspects of life such as what it's like to be made a car when it crashes. Flexibility of camera and time structure will encourage more exciting ways of reconstruction, with music and sound-riding as strong reinforcements to narration."

He does stress, however, that he doesn't recommend total replacement of the long format by microdramas: the former still has a lot of energy and mileage left. Microdramas would provide an alternative — another dish on the menu.

The cost, he feels, may act as a deterrent. "They wouldn't be cheap but there would be no correlation between the money spent on making them and the length."

Like pop videos and commercials they could be expected to deliver costs.

"I suppose it's difficult to imagine any permanent structure developing for a few years yet, though sometimes things work faster than we anticipate. I never thought *Edge of Darkness* would get off the ground as quickly as it did. It would be exciting to see a trend towards a less predictable format."

At this stage the concepts are theoretical. Kennedy Martin admits he hasn't yet had the opportunity to incorporate them into previous work or experiment with them in practice. But he thinks the networks might now (or soon) be receptive to the idea. "The situation in Britain is fairly competitive and channels like the BBC are trying to attract wider audiences and younger viewers. Managements will be too cautious to give over a prime-time slot but I do see the possibility of a 'dread slot' such as Sunday afternoon or late Saturday night opening up for a trial run. But challenging deep-rooted assumptions isn't easy," he adds.

## While Troy dreams, screenwriters talk

**THIS WAS** the second pilgrimage of its kind. Drafts and typewriters slugged as 160 writers and industry personnel gathered for the National Screenwriters Conference to discuss matters of importance to the craft: the changing profile of the marketplace, future trends and strategies to meet them.

On a less formal note, they met to examine matters close to the heart: to consider the screenwriter's status in the industry, the dilemma of commercial viability versus inspiration, to ponder the elusive formulas for success.

The first session, setting the

topic for the conference, highlighted changes to film finance and the influence of offshore investment on the industry in general. Australian Film Commission (AFC) chief executive Kim Williams projected a downturn in production due to the reduction in the 1984 incentives, and stressed the vulnerability of an industry dependent on government subsidy. His forecast led to questions on ways that employment opportunities could be boosted, would the proposed film bank provide any feasible solutions for writers?

Executive officer Angela Wells presented the Australian Writers' Guild (AWG) position on the bank, generally supportive, with reservations about its operation (who would run it? would writers be able to approach it without producers?) and its creative implications (would purely marketplace influences prevail?). She emphasised the importance of making funds available for "smaller worthwhile projects" without prelates.

The announcement of the AFC's new Entrepreneurial Programme aroused considerable interest. Administered by the Script Unit (which collects more than \$1 million annually on script development), it aims to develop a portfolio of projects for film and television from concept stage to production. Script executive Margaret Kelly (Pig in a Poke, Fluffy Bunnies) and Brian Hannant (After Alex R., The One Guardian) will select projects for development, commission writers, match them up with producers and directors and help arrange development finance. Although both have personal preferences in scripts, they stressed the importance of open-mindedness about subjects, genres, and even budgets.

Ian Bradley, head of production for De Laurentis Entertainment Ltd (DEL), endorsed the studio's plans to produce seven to eight projects a year, with four to six to be scripted in Australia. The rules for writing for DEL are quite stringent, scripts with strong characters who solve their own dilemmas (though not necessarily Conan the Barbarian, he said). De Laurentis doesn't like failures or unhappy endings, so the hero must live on and succeed. Once the script has

been approved by reader assessors, it might need to be translated into Italian for De Laurentis.

Several sessions were devoted to television, and the TV — Motion & Australian campaign was launched. Initiated in Victoria by a committee of industry groups, its aim is to press for more local content, with a proposed limit of 35 per cent on imported programmes. The committee is also lobbying for an increase in first-release films from the current 104 hours (an average of 17 minutes per day) to 385 hours per year, to be phased in over three years.

In a session on the potential effects of the ABC/SES merger, Paddy Conroy (SES) and Sandra Levy (ABC head of drama) outlined production plans for 1987. Shortage of funds was cited constantly as a problem inhibiting expansion and innovative programming. The neglect of the single play in 1987 came in for strong attack, leading to a motion that the conference "demand that the ABC include a minimum of 35 hours of single one-off plays in its yearly programme".

Some of the most interesting sessions involved overseas guest speakers. Troy Kennedy Martin intrigued the audience with stories about *Edge of Darkness*, *Frank's Place* (*Good Hand Luke*), *Carl Ballou*, *One Day Afternoon* requested his search for the impossible dream — a director with whom he could collaborate harmoniously. Tim Rissan (*Heavenly Creatures*) described his experiences of working in the US and contrasted them with collaborating with English directors who respected the writer's input. Phil Parker explained the co-operative efforts of London screenwriters and Hollywood agent Rhonda Cornet described the way agents set up deals and assignments match people, launch the product, and generally guide writers through the labyrinth of negotiations that are a part of working in the US.

No matter what perspectives they cast on the screenwriting process, and what personal anecdotes they told, it was clear that the writer's problems are universal. Lots of creative input, battles for funds and psychological battles with directors are part of the game everywhere in the film world.



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# A U S T R A L I A AT CANNES

1987 marks the 40th anniversary of the festival, and organisers are planning a surfeit of special events, retrospectives and various forms of celebration that will only add to the gruelling business-with-pleasure mixture that has always been associated with Cannes.

There is a healthy number of Australian films, only a few short of last year's total of 34. A few themes have already emerged: innocent girls suffer horrible experiences in *Belinda*, *Cassandra*, *Coda* and *Frenchman's Farm*; directors Virginia Rouse and Roger Scholes make their feature debuts; the Australian coast provides a setting for self-examination in *High Tide* and *The Place At The Coast*; the landscape provides a challenge to its inhabitants in *Initiation* and *The Tale Of Ruby Rose*; the past is celebrated in *The Lighthorsemen*, and the recent past is re-examined in *Ground Zero* and recreated in *Dogs In Space*.

What the numbers will be for next year's festival is another question . . .

Eight years after *My Brilliant Career*, Gillian Armstrong and Judy Davis have teamed up again in *High Tide*. Set principally in a caravan park on the New South Wales coast, the film tells the story of Lilly, a drifter who gets the chance to renew her relationship with the daughter she abandoned as a baby. ANNA GRIEVE talked to Gillian Armstrong about scripts, coastlines, camerawork and motherhood.

## GILLIAN ARMSTRONG

GRIEVE Could you tell me how you came to decide on the story of *High Tide*, after coming back from Hollywood?

ARMSTRONG The story was developed by the three of us: Sandra Levy, the producer; Lucas James, the writer; and me. We'd worked together on something else which never got off the ground, but we all got along so well and felt there was a wonderful creative rapport between the three of us, so we said, let's do something. The other project we'd worked on had been very difficult to raise money for because it was high budget. I said I wanted to do something that's contemporary Australian, something where we can keep the budget low. We sat down and said, we'll make a small story that's contemporary, with only a small cast. If we'd really been sticking to consensus we should also have set it in Sydney, because it is quite an expense to take a crew to the coast. But we had meetings for weeks, where every idea we came up with we said, 'Oh no, that's not good enough'. In the end we had to settle on something we all agreed on, because this could have gone



CHOC TOP OR DOUBLE SUNDAE? Gillian Armstrong during the filming of *High Tide*

# ARMSTRONG RETURNS TO EDEN

an adviser. We were all of us so self-critical. Nothing we thought of was good enough to be the great film we wanted to make.

Laura had an idea once about doing something on runways I'd once stayed in a casino park in Eden and always thought it would be a wonderful location — it was called 'The Garden of Eden' and it was more like a living hell. I'd also read a number of those stories about people who fight to find out who their real parent is. There's something about blood ties... You read about people who for years try desperately to find, just to see the person — they could be people in their fifties searching for an 80-year-old — and that always intrigued me. We combined those elements, and finally we wrote the story about a grandmother bringing up her grand-daughter and the father coming back. We came up with a very rough storyline and then Laura went away and did a treatment which we put in to the Film Commission. It was developed into first and second drafts, I'd started casting, we had the finance but there was just something nagging. We hadn't got his charac-

ter right and I was worrying about it. At one stage we had talked a bout the main character being a woman and said, oh no, it's so obvious, three women all working on the film about women, we can't do that. But what was finally worrying me was that there had been other stories about alienated driver men who are then touched by their relationship with a child. You know, *Paper Moon*, or even *Fast, Pussie*. It's a pretty hard thing to say to a writer who has already done two drafts, but I said to Laura: 'Look, we should change it to a woman.' She thought about it overnight and she and Sandra both agreed. It was really quite a late stage.

But once we'd decided to change it to a woman, it was interesting how easy it was in a lot of ways to do, because for a modern woman who's a driver, a lot of her behaviour is like a man's. In the end that was quite exciting and certainly I think it gives the story a much harder edge. Society condones that sort of behaviour in a man, but it's still not expected or condoned in a woman. At that point we approached Judy Davis with the story and said, 'We haven't got

it scripted at the moment because he's called John, but we want you to be Jane.' I also said to her, 'I'd really love you to be involved as we do the next couple of drafts because it's so ready done in this country. We'll stay to you right from day one, what do you want to play? She can be a working-class girl, middle-class, whatever?' She said I think it would be more of a challenge to play someone middle-class, someone closer to myself, because I haven't really done that. And then we worked out the background, why she was travelling, and so on.

**CRUVE** Did you want to bring forward that dilemma of her not being a good mother, or the notion of what is a good mother?

**ARMSTRONG** Oh yes, definitely. As soon as we changed the sex I think it made the whole story so much richer, it brought up so many more elements into the story.

**CRUVE** So did Judy Davis spend a lot of time on the second draft, rewriting that character?

**A. ARMSTRONG:** Yes, the first time we had the tea change, we went to his and she came along to the next meeting. Sandra and I had with Laura. Many of her ideas have been incorporated into the script. Actually, I think most actors are pretty good on script, it's not just that they're living the character, they know they'll be portraying. A lot of them are pretty smart about the overall script. And Judy was very generous with the script, she wasn't just talking about her own character and what would benefit her. Often she would say, you don't need this dialogue of mine, or Ally should do something here. So it worked really well, I think she enjoyed it and we all gained from it.

**CRIVE:** And were you always aware that in some parts you were painting her as an unsympathetic character?

**ARMSTRONG:** When Judy first talked about the role she said, 'I don't know why I should be thinking about this character because everything I do all the way through is absolutely despicable and no-one is going to like me.' That was her initial reaction. She'd just finished playing *Heidi Gabler*, and she felt, 'Oh no, I can't play another character where I feel the whole audience is going to despise me!' But when we worked on the script she wasn't trying to whitewash her character. We hope that finally there's some sympathy for her, but it's a delicate balance. And I think that makes it really interesting.

**CRIVE:** And introducing a relationship where she doesn't conform to what's expected of a woman in that situation, how did that relationship come in?

**ARMSTRONG:** That had always been there. He [John] met a young single mother in town. Then, when we changed the sex, the character met a single father.

**CRIVE:** And was Colin Firth a thought from the beginning?

**ARMSTRONG:** We always felt that he'd be wonderful for that part, but I didn't know whether he'd be interested because he's playing leading roles now. In fact he was more interested than Judy in the initial stages about the script, and about the part. He loved it. We said to him we know you've both done *Kappa* together and you do like working together, and Judy said she'd love him to be in it, but it was really his decision. And I said, speaking honestly as a director, and forgetting about whether it's nice to have you around because Judy will be happy. I totally think you're the best person for the part anyway.

**CRIVE:** Was it hard to find the young girl?

**ARMSTRONG:** Well we thought it was going to be hard. We started casting right from the beginning, because we thought we'd have to see hundreds of girls. But Claudia [Kardar] was actually the third girl in the door. We then spent months seeing hundreds of girls, just to make sure. But the minute she came in we thought she had a really extraordinary

quality that was going to be perfect for Ally.

**CRIVE:** She was wonderful. Your heart goes totally with her. And the grand mother he's in some ways a particularly sympathetic character either?

**ARMSTRONG:** No. She's not some-  
times middle-class misanthropes get really self-conscious about the working class, that they're all warm and good-hearted and so on. Laura was very aware of that and wanted to write her as a real person as well, with good and bad things about her character.

**CRIVE:** And since you got to the final script stage although you'd worked as a team up to that point, it was basically you then. Did Laura come on the set at all?

**ARMSTRONG:** Laura was involved in the rehearsals. We rehearsed in Sydney for nearly two weeks but because so much of it was set in the caravan park, the key cast all moved down there. Jan [Julee] and Claudia had to get used to living in a caravan and an actress. The set department were down there and everything was worked out with them. They said oh I'd like to hang a net towel there, and we rehearsed the scenes, and Laura was there then too and did a lot of rewriting. The main confrontation between Bert and Lily, when Bert chases her through the caravan park that was improvised, and then Laura wrote up the dialogue and a couple of other scenes. But finally we had to say goodbye. She came down once in the middle of the shoot, and she came to visit in Sydney when we were shooting some of the rehearsal numbers. But she didn't see any rushes.

**CRIVE:** I notice there was a lot of rehearsal in the film.

**ARMSTRONG:** Well, there are a lot of moving shots. Russell [Bishop] actually invented a way of doing a couple of them, because this was a low budget production, and we couldn't afford the *Stadium* for as many times as I needed it. I could only have the *Stadium* twice. We worked out the two key scenes where I rented it. Then Russell actually invented what he calls 'Basketball'. He and Ray Brown built the grip, built this little framework where they fixed the camera in hand-held mode, and one of them could run along holding handles. It was very primitive, but it actually works. It was used in the opening sequence.

**CRIVE:** There were a lot of abstract shots in the film. Is a lot of your other work, you haven't used as much abstraction in the films?

**ARMSTRONG:** I hope in the end it doesn't come out looking phony, but because we had written something that was a very intimate drama, I felt I wanted to try and add another element too, so the audience had a physical sensation of a lot of the themes in the film. They were pretty primitive things, really about coming and going and travelling and sex, force — that's really the theme of the film, that force of material ties and blood ties.

**CRIVE:** Being a mother now, do you think that changed the way you saw that character?

**ARMSTRONG:** Yes, I think so. The script was written after I had my baby, it was partly planned in the time that I had off. Laura and Sandra came to my house and we were writing the script with the baby playing on the floor. I think having a child changes your perceptions a lot about being a human being, and I certainly didn't say 'I've had a baby, let's write a film about being a mother', as I said, we fought against it, we were writing about a father. There were all these other forces, no-one's ever done anything on the South coast, it was a great location and I've always wanted to do something about people in caravan parks that's the way it started. Ultimately, I suppose it does turn into something that is quite a personal statement about motherhood, but it wasn't a conscious thing.

**CRIVE:** Making a film like that, after *My Secret* and after *America*, did you make a conscious choice that you wanted to work in a more low budget way, where you had more control?

**ARMSTRONG:** Yes, I still would have liked a big budget, but I wanted to work in a small one as we always do in Australia, in an independent way. I mean I've had wonderful producers in America, but not having a studio takes such a lot of pressure off you.

**CRIVE:** And do you plan to continue that way of working?

**ARMSTRONG:** Well, one project at a time. It looks like my next film may be back with a studio but I certainly would like to do more film like *High Tide* here. It's interesting how things have changed here. I suppose that the honeymoon wasn't as sweet, but one of the things I was longing for when I came back was that absolute dedication to the film that Australian crews used to have, and I don't think it's there in quite the same way. I don't know why it's changed. Maybe working on feature films used to be such a special experience, it was so hard to get a feature off the ground and in the ones that did, everyone felt they were helping make it. But perhaps with *100A*, that's changed and crews now think of films as something for their paycheck, the way they used to think of commercial. Of course all this could change again. I'm certainly not dismissing my entire crew, not the key group of people and the many wonderful new young people on the crew whom I know stayed day and night. But there was just a slight feeling that our crews are getting more like they were in America, more blasé and there's a bit more of a 'them and us' situation. I felt it was still one of 'us', but maybe I was a bit naive.

We did have some industrial problems on the film and perhaps it was never properly communicated to the crew that all the people in more highly paid positions had taken huge wage cuts to work on the film, people like Russell Boyd and me and the designer and so on, none of us was being paid nearly

what we could have been paid but we all did it because we wanted to make something we all cared about. I just felt that it wasn't understood by the rest of the crew who were now going by the rule book.

**CRIVE:** Would you like to work with Sandra Levy again, and you a team now?

**ARMSTRONG:** Yes, well actually the three of us are a team. I'm really glad that Laura was pleased with the film, her baby that we took away from her, and Sandra has been a wonderful producer, very supportive. It's one of those things where if you work with people who've got the same attitude, the same taste in artistic things, there are never any real problems. I'm sorry that I've lost Sandra to the ABC for three years. I hope it's only three years.

**CRIVE:** Another thing I thought was interesting in the film was older women having healthy sexual relationships, that's rare.

**ARMSTRONG:** Yes, it's normally done as a joke or something that's meant to be a turnoff.

**CRIVE:** And the younger girl having the first elements of a sexual relationship

was that theme of how men and women perceive sex was that something you were interested in?

**ARMSTRONG:** Well we wanted Lily to be going through a change in her life at the same time as Judy's character was going through a change. Judy's character was in her early thirties, and for both men and women, you think, 'What am I doing with my life? This is it, I can't pretend that I'm just young and I'm going to get there. I'm now beginning to be the sum total of my experiences.'

**CRIVE:** So that's when she starts questioning whether she really has achieved anything in her life?

**ARMSTRONG:** Yes. I think that you were meant to feel that was starting to happen to her anyway before anything else happens in our story.

**CRIVE:** Having her as that sickly RSL club singer, how did that develop?

**ARMSTRONG:** Well, we were wondering how she could be a dancer, moving through country towns... she could have been like the guy in *Peter, Paul, and Mary*... you don't know how he exists, but we decided we wanted her to have some sort of job that you could do easily,

without really applying yourself. I knew that Judy could sing and was a backup singer after she left school — she actually won with a band she said was very like this band, and went through Asia — I felt it was wonderful to use a talent that she has, and the doors did go all the way. Also, it was nice to contrast some sort of glory worship like with the very realistic, cold, ugly Australian coastal town.

**CRIVE:** Although the beach is so beautiful.

**ARMSTRONG:** Yes, I think one of the things we were looking for in the film was to try to contrast the somewhat ugliness against the natural beauty, and we're trying to do that with the soundtrack as well. People go to the most beautiful places in Australia and are blind to it, they build buildings with no view, the main street of the town faces the opposite direction, right in the most beautiful piece of coastline they are at, the ugliest toilet block, right in the center part of the view, and that's something that I wanted to put into the film.

**CRIVE:** And what about the music?

**ARMSTRONG:** The music is Lily's dilemma, it's her deep unhappiness. When Peter first saw the film he said one of the things I can do with the music is make people feel a little bit more for Lily. She's a tough character, and a lot of her unhappiness isn't on the surface, so the music hopefully does that. And it plays with a lot of the moving images in a non-linear sense. I'm really thrilled with the score. It's quite weird at times, it's not traditional.

**CRIVE:** What's happening with the release?

**ARMSTRONG:** Hemdale, who are releasing the picture overseas, were concerned to do it in a really sensitive way, treating it as a small picture, not pretending that it's anything other than it is, so I've been very pleased. In fact the whole relationship with Hemdale has been fantastic. They wanted in the project without any strings attached, that was the deal, it was all going to be unknown, that I thought about it and felt, no matter what it costs, Judy is such a wonderful actress, and I wanted to work with her again.

**CRIVE:** Does having a child mean that you have to spend a long time between pictures?

**ARMSTRONG:** I actually used to have quite a long gap between films. It just happens that I've spent a lot of time on each of the scripts I've worked on, and I've never wanted to rush into production until they're ready. It's been great working with Sandra on my return to the cinema as a working mother: we did things like plan nappies an hour after break, so I had time to go home and put the baby to bed. And I think for all women who are working mothers you have to have support from the workplace, you need some sort of help and understanding that your home life is just as important as your work.



EAST COAST DRIFTER: Judy Davis in Lily

# GINNANE SETS THE TONE

Producer Tony Ginnane has six films at Cannes, and is expanding into distribution, television and production in South East Asia. KATHY BAIL and PHILIPPA HAWKER talk to him about chauvinism, finance, vitriol and 'action-oriented, driven pictures'.



INITIATION: Bobby Smith and Rodney Harvey



THE TALE OF PURDY ROSE: Chris Hayward and Melia Jancik



GPRF: AOE: Gaspard, John Jarratt and Barnham Bainan

Looking through the list of this year's Australian releases, it can take a while to find a feature that doesn't have Tony Ginnane's name on it. From Gillian Armstrong's *High Tide*, to Roger Schoen's first feature *The Tale Of Purdy Rose* to the killer race thriller *Dark Age*, his production company International Film Management Limited financed them all. Not to mention the science fiction feature *The Three Cardmen*, the children's feature *Coral Capetown* — *The Unsaid Story*, Simon Philp's *Winner's The Lightkeepers*, Michael Pearson's *Initiation* and Don McEneaney's *Sing Wye At Me*. It's a varied list, and it represents \$40 million worth of production.

For the recent American Film Market edition of *Novels*, Ginnane took the cover to advertise these productions, and a package of several more in development. At a time when the rest of the Australian industry is anticipating severe contractions, he's in the process of expanding still further into television, into distribution in Australasia, and into production and distribution in SE Asia.

Ginnane's 'checkbox approach' to the film industry, his delight in 'moving the pieces around', is a main virtue characteristic of his company in 1987. International Film Management Limited has recently formed a new Australasian motion picture and television distribution company with Melbourne, the Anglo American company with whom Ginnane has had a long-standing association. Handale-IFA Entertainment Pty Ltd plans to distribute an average of 15 features annually from both companies' production slates.

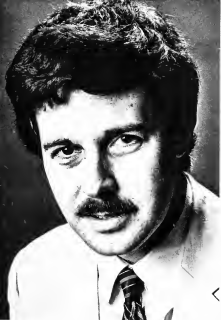
In Australia, the product will be handled by the Melbourne-based company Filmpac Holdings Ltd. *Sing Wye At Me* is expected to be the new company's first release and is scheduled for a national premiere in June.

Ginnane is pleased about the move into distribution. It is, he says, "a very important element in controlling one's destiny." He likes the arrangement with Filmpac to the 'in film/Cablevision operation. "We're not setting up a full scale network. Like TV, we'll create the media and control the advertising and marketing apparatus, and specific distribution bookings and bookings will be done via Filmpac. We'll have a very hands-on control over when titles are released and the amount spent on advertising."

He points out that bigger distribution companies are mindful of the amount spent on promotion and advertising. Either they take their cue according to the usual US release or they take an economic view and loyalty to any one picture is relative to the acquisition price.

"We'll finance the P & A for our films — that's the arrangement. I believe that we know these titles better than any body. That is not to say that we won't make mistakes, but I would sooner make the mistakes myself than have them made by somebody else."

Ginnane is also moving into the South East Asian region and has already set up a company in the Philippines. It is a prototypical company for what he hopes will be "a series of language hops through SE Asia over the next three years." He has already started shooting a first feature in the Philippines, *Killer*



Tony Ginnane

interest and expects to have a distribution network underway by the end of the year.

In Australia, IFM's studio image is going to be further consolidated if the company continues to increase its television activities. Last year it produced the \$5.97 million feature/miniseries *Great Expectations* — *The Ukiwo Story* with the ABC and there is the possibility of more co-productions. Before this project however, it was an area the company hadn't been involved in. The reason, claims Ginnane, was "just little and resource". Now he feels the company has the capacity to use its connections in television and that *The Last Frontier* (produced by the Halliwell's as "openers the gates"). He is considering employing somebody whose specific job will be to build up this part of the company.

Ginnane started out with distribution in the early seventies, when he brought

into the country the kinds of films that no one else was interested in importing on the one hand *Cooler's Most De L'ite* and *Avada*, on the other hand exploitation titles like *The Vampire* (Happening), *Scars* and *The Corpse Garden*. In 1976 he made the move into production with the sex comedy *Fantasm*. At the time when *Don's Party*, *Cable*, *First Night* and *The Devil's Playground* were being heralded as "indigenous" Australian pictures, Ginnane was making an R-rated erotic comedy that was shot in the United States with an American cast. It didn't exactly send the critical public screaming, but it made a tidy sum at the box office, boosted by a ban in Queensland. Today, Ginnane does not apologise for the film; it made a lot of money for his production company in its first year of operation, and he has said recently that he still finds it moderately amusing.

Its inventively-titled sequel, *Fantasm*

*Comes Again*, did not do nearly as well. But a pattern was established for the seventies and early eighties. Ginnane productions were made with an unadorned eye for the offshore market. Films like *Harlequin*, *Rage*, *Do The Yankin*, *Angels*, *Turkey Shoot* and *Blue Fire Lady* were generally genre pictures with an overseas slant. They were often seen as exploitation films, cynically made at a time when the local industry was trying to assert itself against overseas, particularly American, influences. Ginnane has always argued strongly against this point of view. The most destructive myth propagated by the founders of our film industry is that it's a national game. It's internationalist, and it always has been," he said in 1982.

The importance of this outlook was something he emphasised even when he was starting out as a distributor. In an interview in *Cinema Papers* in 1974 he said the make-up was to sit at a desk trying to make deals from Australia. "If you go over there, sit down, talk to the guy, clap him on the shoulder and say 'How are things going on the *Gaze Strip*?' and buy him a bottle of Scotch, well, things are lovely. You think they are cute, they think you're cute and everything works out fine."

Thirteen years later, his assessment hasn't really changed. "Probably no one else in this country has the contacts I have in the international film community," he states. "It's a sort of historical accident because when overseas who was making pictures in the seventies and early eighties with an eye to the offshore market — and there are historical reasons for that — my own tastes and perhaps some sort of dog in the manger attitude, more exactly the reverse too."

I developed a mass of contacts, not just contacts but real friendships with young people in the film industry overseas. Many of those people went into senior and high middle management positions. Those connections were unique to us and it was what made us attractive to the financial community."

Ginnane's involvement in film came in his last years. He was not a movie buff, it wasn't until 1967, when he went to Melbourne University to study law, that he developed a "serious" commitment. "I got very interested very quickly, and saw a massive amount of movies and caught up with a lot of material I hadn't seen. There was a very active film society at university in those days, there were five or six movies a week being screened. I got caught up, as gently much as anybody did, in a hands-on involvement, writing about films and organising retrospectives."

"What happened in the second half of the sixties was a renaissance of the American cinema of the fifties and fifties. That had a major impact on the sort of pictures I personally liked. Ginnane maintains his longstanding preference for what he calls "action-oriented, driven pictures" which are "far more interesting to me personally than material that is more overtly cerebral."

Of course the renaissance of two decades of American cinema was being

formed out by the French New Wave, and Giamare is happy to acknowledge that at that time he was influenced by Godard. Not only was he later responsible for distributing some of his films in a sole venture into distribution had the Godard stamp. Financed in part by Melbourne University sources, *Somewhere in Summer* was made on the crest of the Nouvelle Vague in 1965. Apparently was the inspiration, according to Ross Cooper and Andrew Pike in *Australian Film 1900-1977*, the film's main character was Leroy "a young student whose appreciation as an opportunistic womanizer is contradicted by the romantic idealism of his thoughts, which are heard on the soundtrack as a monologue." Giamare wrote, produced and directed the 88-minute feature, but chose not to direct again. By the time a shortened version went into release in 1971, Giamare had gone into distribution. It was, he says, a strategic decision as was his move into production.

"When I decided to get into film, 10 or 12 years ago it was because I felt that while there was a plethora of those who wanted to be writers or directors, people with the talents or the skills or the experience to produce would be very thin on the ground. There would be opportunities in that area."

"I thought about directing, but I never felt that I would get as much fun out of total commitment to one project over a comparatively long period of time in a very intense way, as opposed to the ability to participate in a whole bunch of activity. I always value the opportunity to stand a step or two back. I felt the obsession that is generally a necessary part of directing was an obsession I didn't want to take on."

For Giamare, it was an obvious matching of skills: a gambler for films and with a degree in law, knowledge of the financial world. He even equated the two, regarding film as a discipline like law or any other professional area. "I enjoyed law," he says, "but felt I could have more fun

in movies, perhaps initially only marginally. Film, after all, is about life and heightened situations and in a sense certain arguments of the law deal with the same things."

He says he has never lost "a fascination or obsession with film.... I've never seen a film in which I didn't find something I liked. If I had a choice between spending 90 minutes in the dark and 90 minutes on the beach I knew what I'd choose."

He probably wouldn't choose 90 minutes with Godard or Fassbinder like us. "I have a certain respect for those films, but generally I don't go to the movies for that. I go so they can make me feel good," he says. "But at the same time there's the director's whole body of work to take into account. You can't respond to *The 400 Blows* in the same way if you haven't seen Coppola's other pictures, or to the remake of *The 400* if you haven't seen a bunch of films sold."

In fact, he says again, he regards film as an academic discipline, a serious matter, and he discusses the need for "a higher level of intellectual debate about the film industry in this country. To some extent it's a function of the media. I can't see significant improvement happening here, but maybe it will come as a new generation of critics and reviewers emerge with less culturally ingrained attitudes."

He returns to a constant theme, what he regards as destructive chauvinism. It is not a view that has endeared him to Equity and other industry associations, nor to many film practitioners who have deeply-held fears about the problems that could result from opening the floodgates to American producers and production companies. He, in return, can claim what he regards as "the damage done to this industry by Equity and the certification requirements of MPPAA." As a result, he says, "There is no service industry infrastructure to support actors, producers and technicians during feature production downturns."

Whatever happens elsewhere in the industry, Giamare says firmly that *new* national Film Management Group has the capacity to survive and prosper. His work could be those of a highly-paid motivational speaker on a national tour. "I see a tremendous level of growth for us and that's in line with my philosophy for the post-1985 generation. No longer will there be any boutique or small-scale operations. Whatever one thinks of the OIL situation or the embryonic New World and Westmarch structures, whether they had happened or not, the day of the individual producer or director working for themselves is gone."

"Regardless of whether the film bank proposal becomes a reality or not, you'll never really be able to go back to the days of the screenwriter when a group of people were able to emigrate on projects through from A to Z themselves. The survivors in this industry will be the people who manage to diversify into other activities."

Giamare's view of the Australian film industry has a pessimistic edge — it would seem that the huckster days are over and he is taking steps to insulate the company against what his products are going to be tough times. He has always been opposed to any attempt to "organize" the film industry, which includes the recent AFC film bank proposal. However he is in favour of tax incentives which, he suggests, simply provided a formula to enable any kind of product to be made if it met certain financial criteria. He believes the film bank on the other hand, would involve qualitative assessment.

He says the financial model Cooper and Lybrand used assumes a mean budget of \$3.2 to \$3.4 million which suggests that only a particular sort of film would be made.

"The film industry is about somebody who gets an idea and goes and makes it, somebody who struggles, faces adversity, yet has enough stick-to-it-iveness for the whole thing to happen. If you want to make an \$8 million picture about high running smokes in Newtown, you'll go to the film bank and if some one's been stupid enough to give you an appropriate distribution guarantee, then the bank will lend you the money against the guarantee. You've still got the shortfall between the discounted guarantee and the budget, and the film bank's decision as to whether to make that further unsecured loan or not is where the subjectivity really comes in."

"What happens if you want to make an \$8 million science fiction feature? You could be in trouble under the film bank scheme, because someone's subjective judgement precludes the social nature of Newtown film-makers in science fiction hi-jinks on Mars."

"Some commentators say that a lot of the 1985 film was junk, doubtless some were, but that's how film industries work. You make 20 or 30 pictures and you get five or 10 that are good to great. If you try to work out what they are in advance you get in a terrible mess."

"People have said to me 'why are you publicly trashing film bank when you've



ON THE BEACH: Giamare at Cannes, 1965

going to be one of their biggest customers". We sell but Producers are still going to need somebody to provide them with the distribution guarantees which they either don't have the skills to get or aren't interested in getting themselves."

In fact he does not expect the film bank proposal to be adopted. "I think that nothing will happen and I think that may be a good thing in the middle term but in the short term it will be very unfortunate for a number of people, technicians, actors and the like, who have been given the expectation that they'll have a long-term future in the film industry. These sort of people are going to be in the next couple of years if the film bank doesn't happen."

"The absence of a film bank and the very real difficulties with 1984 may create a situation some years from now where, if we individualise it properly, and the industry tackles it on a united front from within, film can be a vote-winning mechanism again. That's why the Screen Production Association resolution had tugged to it that 1984 should remain in place until the film bank is up and running. As the statute will remain in place until some more enlightened time when it may be one to us again."

"It will take a while for the blood to really start flowing. Production houses and technicians and so on will be five to the next 12 to 14 months. But it will happen, it happened in New Zealand after 17 September 1983 and I saw that industry go from zero that was making 20

films a year to one which was making two. We'll still make half a dozen films a year here, but the overall impact will be the same. Of course the December scenario could be significantly modified for the industry, depending on the scope of the activity by DEL, New World, etc."

When he talks about his strong points, he refers things almost totally back to the company, rather than to himself. He says it is the combination of financial skills, a film background and an unparalleled collection of overseas contacts that has enabled the company to flourish and expand. Strategy is a creative emphasis. He stresses the necessity to take a long-term view to anticipate the situation two or three years ahead, to remember that Australia generally follows overseas production trends.

"I haven't got one particular skill that outweighs the others. I think I've got a sense of the music that people look for when they pay \$7 to go to a film and I think I try to apply that sense to any decisions in relation to production. And I'm a fairly driven person. I just keep on going at something until it actually happens. I generally find that people give up on things too soon. If you don't really know the value of the pieces that you hold in your hand then that may be a wise thing to do, but it takes a long time to put a deal together, no matter how many tents you've done it, how many contacts you have."

Analyzing the crucial decisions of his career, he regards production involvement in New Zealand, the establishment

of an office in Los Angeles and the return out of a home base in Melbourne as among the most important. "By being based in Melbourne, you're isolated from many of the time-wasters," he says. "If people really want to see you, if they fly down to see you, then they're serious. And I've always left that people in the Melbourne film community — I don't socialise as much as I used to — but I've found people here by and large more supportive, people in Sydney more gossip-mongers, more vitriolic. With many, many exceptions," he adds.

He has nothing to say about his weak points. After a long pause he says finally, "It's not something I think about." It's not that he avoids analysing mistakes, he continues. "The film industry is a fairly sort of way is a very forgiving industry, despite what I said earlier about vitriol. You see a director like Coppola, who nearly bankrupted a major company, living down in a comparatively short time the opportunity to direct another major picture, and when that doesn't work too well he goes and does another. It's a very forgiving industry, and looking back to an earlier question, I'd probably say that I'd been too forgiving on occasions. There are people that I know in the film industry who don't forget, and even with some measure of grief for the opportunity when they came into a position of power to write the slate of their supposed grievances, and I see, of course, how that could be a therapeutic sort of thing, that I've always had some difficulty in doing that."

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# WAYWARD HAYWOOD

**As an advocate of actors' rights, Chris Haywood takes the lead; as a performer, he's still enthusiastic about supporting roles. JOANNA MURRAY-SMITH reports.**

It is ironic that this British-born actor is regarded by many filmmakers as the quintessential Aussie battler. From the laid-back lassitude and laconic familiarities of the young cameraman shown in the *Madland* floods in *Newsfront*, to the optimism of the hilariously chain-smoke seller in *Stage in Space*, Chris Haywood epitomises a glibness which betrays his opinions on and off the set.

Since his arrival from Britain in 1970, Haywood has been an outspoken defender of actors' rights, updating his better facilities and defensive employment policies. Australian film has been freed from both his political concerns and his creativity, and his dynamic performances show how these two passions feed each other.

Both on the screen and as interviewee, he is full of conviction and conveys his opinions with a volatile energy. He is at first suspicious and defensive, but gradually he peels his replies with lachrymose laughter, which serves as a reminder that this thoughtful actor is probably a bit of a wild man when he's off his perch.

Haywood plays a real wild man in Roger Behlmer's debut feature *The Tale of Ruby Rose*. Henry Rose is a Welsh immigrant trapper living with his wife Ruby (played by Melita Jurkic) and their son Gert in the North West highlands of Tasmania in the 1880s.

Henry is an authoritarian, brittle man whose relationship with the desolate land here, which he makes a living characterising, his callous relationship with his family. He has little sympathy for Ruby, a mystical child-like woman who is possessed by her fear of the dark. Ruby longs to escape the isolation of the mountains and return through the mountain valleys to her childhood village. When Henry refuses to leave with her, Ruby decides to make the journey alone.

Scholar's project was inevitably dominated by the location. "All the equipment had to be carried, walking through virgin forest or on ice and snow. We were working at the wall when a two to three mile radius of our camp lost a lot of the shots were done up in the high ridges and hills which meant carrying the gear up the steep faces.

"We got to the stage where we would run out of most things. We came close to actually considering going out and trapping some meat. On one occasion I went and pulled the prep-vegetables out of the set garden and came back and gave them to the cook to serve up. I instinctively pulled them so only one side of the plant was held so they could always turn the plant over for filming."

The practicality of Haywood's professional attitude imposes its own creative constraints: "I am very aware of the practical process of filmmaking and I feel this to a large extent I compromise what I can do in order to get a shot. There to that setup would be an ordinary day of hard work (unlike other films of myth to travel and the time available to do the shot and the number of takes you had were minimal). Often the prime thought would be to keep the action within the range and limitations of what we had. We couldn't spend a lot of time waiting around the freedom with which I normally like to work."

The laborious process involved in shooting led to problems in continuity: "It's always difficult to maintain a continuity in a scene when there are hours or days apart. In *Ruby* we would often shoot a shot from one scene followed by a shot from another scene and so on and then go back and do the different wide shot. You're jumping all over and it makes continuity within the scene for yourself in terms of energy levels extremely difficult, particularly in circumstances as physically demanding as they were on this film."

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"We got to the stage where we would run out of most things. We came close to actually considering going out and trapping some meat. On one occasion I went and pulled the prep-vegetables out of the set garden and came back and gave them to the cook to serve up. I instinctively pulled them so only one side of the plant was held so they could always turn the plant over for filming."

The practicality of Haywood's professional attitude imposes its own creative constraints: "I am very aware of the practical process of filmmaking and I feel this to a large extent I compromise what I can do in order to get a shot. There to that setup would be an ordinary day of hard work (unlike other films of myth to travel and the time available to do the shot and the number of takes you had were minimal). Often the prime thought would be to keep the action within the range and limitations of what we had. We couldn't spend a lot of time waiting around the freedom with which I normally like to work."

The laborious process involved in shooting led to problems in continuity: "It's always difficult to maintain a continuity in a scene when there are hours or days apart. In *Ruby* we would often shoot a shot from one scene followed by a shot from another scene and so on and then go back and do the different wide shot. You're jumping all over and it makes continuity within the scene for yourself in terms of energy levels extremely difficult, particularly in circumstances as physically demanding as they were on this film."

Haywood has long been associated

with issues relating to actors' rights. He spent two years doing theatre/pubs shows in the twenties as a result of being "blacklisted" by the film industry for being too demanding and outspoken. Haywood was instrumental in campaigning for better facilities for actors on the set. It is an issue he still considers essential to good standards: "When actors ask for cameras or extras for themselves it's for a purpose, so they don't get distracted and distracted, so they can maintain continuity. You often get this feeling at 100, they're just prime demand, but that's bullshit. Anyone who is studying, anything needs peace and quiet and it seems to compromise it. Unfortunately I don't think some production companies are aware of what actors need."

Haywood acknowledges that conditions for actors have improved considerably in the last 10 years. The most important issues now are those related to "the monopolisation of the media and the control over production," he says. "It's been mooted that replacing IORA should be a central reserve fund which people can invest in and which would be administered by a group of people. I think that is open to a lot of question, because if it were that a group of people are going to act in some sort of censorship, all what is considered... And I know through my own experience that agreement with the ARC can be very destructive against individuals' careers."

Defensive employment is another issue which Haywood sees as crucial to the conditions of actors and "the maintenance of an identity in our industry". He approves of the co-production system which sweeps overseas opportunities for actors but regards the new De Laurentis operation in Queensland as a mixed blessing: "What he's doing is guaranteeing a market for all products which is terrific and makes investment a lot easier. But I hope he doesn't use Australia as a cheap off shore production facility for his American company and just turn out products suited



for the American market, that deny the Australian identity. There's enough destruction of what identity Australia has going on already."

The cultism and protection of national identity is another issue which remains close to his heart. "Here in Melbourne you pick up things like the *Taxi Drivers' Guide to Melbourne for Tourists*... which give you a very poor representative view of what Australia is all about. I'm worried that our industry will take on the *Taxi Drivers' Guide to Australia-type image*."

I suggest to Haywood that an Australian identity in film has been too closely associated with the Australian landscape. The subtleties of the land and the strengths of Australian technical skills, particularly in cinematography are disintegrating general inadequacies in scripting and innovative ideas. Haywood agrees that to develop our industry creatively "we must finally become much more imaginative in our scripting."

A more volatile industry is dependent on the imagination and experimentation which is, in part, the territory of new directors like Richard Lawson and Roger Scholes. Haywood thrives on the excitement these new directors generate because "when somebody is new to a medium there is a sort of energy related to that newness."

The possibilities opened up by an inclination toward risk-taking are, he says, "one of the joys of working with people born Swinburne. Somehow or other Swinburne tends to produce people who are far more willing to take risks."

Of the pictures I've been involved in, those closest to the edge have been Swinburne pictures.

"It is stimulating to work with younger directors because of their less predictable subject matter. The unpredictability of the situation is fascinating — you never know what's going to happen."

Are there any characteristics that the eighth wave of young directors share?

"Working with Lawson or Scholes had incredible similarities to working with Peter Weir on *The Cars that Ate Paris* (1974) — no one knew what they were doing. Well, everything was in their heads — they knew exactly what they wanted, but no one else did!"

Having established himself as an actor who is willing to support new directors, Haywood now entertains the possibility of becoming a new director himself. "I would love to direct a film and I think I could too. I'd have to spend some time learning more about post-production — but in terms of pre-production and shooting, I'm sure those are areas I'm quite competent to work in."

Amongst possible projects are *The Ballad of Baddeley*, a Quay and Vernon trucking musical and a Napoleonic love story. He sees himself working closely with others to develop these projects. "Like when you're running, it's easier to run alongside somebody else than to run on your own."

As an actor Haywood is perhaps best remembered for his complex appearances in films such as *Men of Flowers*, *Antelope* and *Days in Space*, in which he picks the energy of a leading role into the scope of a character role. A facilitative or clarifying narrative can suddenly be illuminated by his idiosyncratic vitality. It is therefore interesting to know that while he appreciates the opportunity to play leading roles, he does not see them as an inevitable and necessary 'progression' in his career.

"My role is as a performer, and I don't think that our industry is that big that I can afford to say I'm just a lead actor. It has been suggested to me by people whose advice I listen to, that I should no longer accept small roles. I fully understand their reasoning, and to a degree, it's more satisfying to play the larger roles, but there's no difference to the amount of preparation required for a large or small role."

"I think a film is what it is every part of it, not just the lead actor or anyone else. Every part of the film is vital to its overall impact. Quite often a picture can fall down in the making of some of the smaller parts... I feel that I still accept small parts because the film comes first, not my performance."

Haywood's attitude to his craft is essentially part of his pragmatism. Just as he is committed to the excellence of a shot with a technical content, so is he committed to social change within the practical confines of his medium. One gets the feeling that Haywood enjoys the range of a bit of a rebel's career, but he is essentially an actor and he sees the chance to change policies and people through his craft.

"You've got to try like to educate people, but you've got to be subtle about it. The first purpose is to entertain. Audiences don't want to be lectured to. They're going off to have a bit of fun, not to benefit people to see more 'art movies', entertainment must be the principle object in making a picture."



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SLATE, WYN & ME Simon Davis and David Thomson

## GREAT EXPECTATIONS — THE UNTOLD STORY

In the Dickens novel, the young hero Pip found that his mysterious benefactor was the convict Abigwitch, who had made himself a fortune in Australia. Great Expectations — The Untold Story speculates on what might have happened to Magwitch in the colonies. It has been made in both a theatrical feature and a six-part miniseries, and was a co-production with the Australian Broadcasting Corporation.

Directed by Tim Burstall. Produced by Tom Burstall and Ray Atchie. Screenplay by Tim Burstall. Photographed by Peter Hendry and Roger Lasser. Cast: John Mearns, Nigel Thomson, Robert Colclough, Noel Ferrie, Correll Kennedy, Todd Boyce, Anna Lissa Lambert.

Represented by Tony Ginnane. Film and General Holdings Pty Ltd, Hotel De Cap, and Fremantle Film Corporation.

## GROUND ZERO

Ground Zero is a contemporary political thriller inspired by the recent revelations about British atomic testing in the South Australian desert in the 1950s. The film examines the lives of Australian soldiers and Aborigines in the test site area. Colin Firth plays Harvey Denton, who investigates the mysterious death of his father, killed during the atomic testing. Donald Pleasence is Professor, an Englishman living underground and on the edge of madness in the desert, and Jack Thompson is an intelligence officer who appears to be playing a double game.

Directed by Michael Pattison and Bruce Myles. Produced by Michael

Pattison and Stuart Freeman. Written by Ian Smith and Alec Gulgowski. Photographed by Steve Dobson. Cast: Colin Firth, Donald Pleasence, Jack Thompson, Heather Blair, Simon Chivers, Bob Mann.

## HIGH TIDE

Gillian Armstrong and Judy Davis are back together again, eight years on from *My Brilliant Career*. Davis plays Lily, a daughter who abandoned her daughter years ago, and now finds herself staying in the same seaside caravan park as her daughter and mother-in-law. Claude Rains plays Ally, the daughter; Colin Firth is a single parent with whom Lily becomes involved. See interview with Armstrong (p. 30).

Directed by Gillian Armstrong. Produced by Sandra Levy. Written by Lisa Jones. Photographed by Geoff Bayl. Cast: Judy Davis, Claude Rains, Ian Adair, Colin Firth, Frankie J. Holden, John Clayton, Monica Furgate.

Represented by Tony Ginnane, Film and General Holdings Pty Ltd, Hotel De Cap, and Fremantle Film Corporation.

## INITIATION

The saga of a nineteenth-century boy who is stranded in the Australian outback after a plane crash. His life-or-death journey involves magic and actual Bruno Lawrence, the New Zealand actor who has made a strong impression in films like *Smith Face* and *The Quiet Earth*, plays Ned.

Directed by Michael Pearce. Produced by John Ballantine. Written by James Baxter. Photographed by Geoff Bayl. Cast: Bruno Lawrence, Rodney Harvey, Anna Maria Winchester, Rodney Doo, Bobby Smith, Tony Barry, Suzanne Ginnane.

Represented by Goldfish Distribution.

## THE LIGHTHORSEMEN

In 1901, the Australian Light Horse was formally established as a military unit. The film location on a four-inch section of the regiment, a group which survived Gallipoli, the story is set in 1917 when the British campaign in Palestine is at a stalemate, and clashes with the dramatic war set change of the Light Horse is an attempt to take the lessons of River sheikhs. Action and spectacle are the order of the day in this feature directed by Simon 'Pier Lap' Weston. Executive producer Tony Ginnane has feature (p. 34) negotiated a record \$6 million pre-sale deal with BBC for the \$10.5 million film.

Directed by Simon Weston. Produced by Ian Jones and Simon Weston. Written by Ian Jones. Photographed by Don Smith. Cast: Ian Laing, John Walton, Tim McInnis, Gary Sweet, Peter Phelps, David Thomson, Anthony Andrews.

Represented by Tony Ginnane, Film and General Holdings Pty Ltd, Hotel De Cap and RKO Pictures Inc.

## THE PLACE AT THE COAST

Formerly known as *The Day After*, the film is the debut feature for writer and producer Hilary Parfong. It is set in the southern New South Wales coast, where Ellen and her widowed father Ned return for their summer holidays. Ellen becomes involved in a battle against a proposed nuclear reactor, but is caught up in another emotional conflict when her father falls in love with a woman young enough to be his sister. Director George Ogilvie, whose previous work includes *Short Change*, *Mad Max 3*, *Beyond Thunderdome*

and the miniseries *The Shadow*, has a distinguished theatrical background.

Directed by George Ogilvie. Produced and written by Hilary Parfong. Photographed by Jeff Doring. Cast: John Hargreaves, Heather Mitchell, Tania Bryer, Angus Lee, Willem Powell, Gary McDonald, Jane Hamilton.

Represented by New South Wales Film Commission, Apartment 111, Hotel Cap d'Orville.

## SHADOWS OF THE PEACOCK

Director Phil Noyce describes this as an inspired conceit for the cinema. Originally set in Bali, the production moved at short notice to Thailand. It concerns a love affair between a married woman in her early thirties and a Balinese dancer. Wendy Hughes plays the woman, John Lee (*Year Of The Dragon*) and the forthcoming *Remission*) plays The Last Emperor) plays the dancer.

Directed by Phil Noyce. Produced by Jane Scott. Written by Ian Sharp with additional material by Anne Beaudoin. Photographed by Peter Jones. Cast: Wendy Hughes, John Lee, Simon Jackson, Pola Toppo, Margaret Chad, Gillian Jones.

Represented by GFI Entertainment, Ltd, Sharp, GFI Australia Film Commission.

## SLATE, WYN & ME

Two brothers, Slate and Wyn, kill a peccotomus while riding a bank, the witness, a young schoolteacher, is kidnapped by the brothers and taken on their getaway. It's based on the novel by George Savage. Director Don McLennan also wrote and directed *Ward Healey* (1980). The

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# **CINEMA** *Papers*

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Film Victoria

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THE TIME GUARDIAN: Dean Stockwell plays the boss of a time-travelling city

◀ American Sigrid Thornton plays the schoolteacher

• Directed and written by Don McLean. Produced by Tony Burnett. Photographed by David Connell. Cast: Sigrid Thornton, Simon Butler, Helen Lock, Tony Lines, Lenny Riles, Russell Rogers.

Represented by: Tony Burnett Film and General Holdings Pty Ltd, Hotel Du Cap and Horndale Film Corporation

## THE SURFER

A promo reel was shown at last

year's festival, this year the whole film makes its appearance. Gary Day plays a Vietnam warman who runs a beach kiosk stand and becomes embroiled in a blackmail conspiracy when he last friend is murdered. A mysterious woman becomes his partner in an attempt to find the killer. She is played by Gena Dolezalovska, star of Silver City.

• Directed by Frank Thiele. Produced by James W. Warren and Frank Thiele.

Written by David Mark. Photographed by Michael Smith. Cast: Gary Day, Gena Dolezalovska, Neil Maffew, Tony Grant, Michael, Ben McQuade, Stephen Lander.

Represented by: Australian Film Commission

## THE TALE OF RUBY ROSE

The first feature for director Roger Scholes, The Tale Of Ruby Rose is set in Tasmania's Central Highlands. Its spectacular, isolated setting posed considerable problems for cast and crew last story p.35, but it only serves to heighten the emotional intensity of the narrative, which concerns a woman with a fear of the dark. The landscape is given the same kind of overwhelming presence that the Yorkshire moors had in *Whispering Hedges*.

• Directed and written by Roger Scholes. Produced by Bryan Monro and Andrew Newman. Photographed by Steve Alcock. Cast: Mel to Jane, Chris Haywood, Rod Lums, Martin Lander, Ian Smith, Roscoe.

Represented by: Tony Connors Film and General Holdings Pty Ltd, Hotel Du Cap and Horndale Film Corporation

## THOSE DEAR DEPARTED

In the spirit of *Blithe Spirit*, These

Dear Departed concerns a spouse who comes back to haunt the living partner in this (late deceased) superstar Max Baer is haunted by his wife Marilyn when he comes back as a ghostly presence; they fall in love all over again. This black comedy features many of Australia's leading comic talents, it is directed by Ted Robinson (*Ghost*) and *The Golden Rule*) and written by playwright Steve J. Spewin (*The Education Of Benjamin Franklin*), from a short story he wrote in the seventies.

• Directed by Ted Robinson. Produced by Philip Lonsdale. Written by Steve J. Spewin. Photographed by David Burr. Cast: Gary McDonald, Pamela Stephenson, Jo Crookshank, Margo Gower, Kenneth, Richard, Simon, John, Charles, Jonathan Higgins, Arthur Dignam.

## THE TIME GUARDIAN

A rarity for Australia, a science fiction film, which employs many special effects that have never been used before in this country. Producer Bob Leggett describes it as 'an adventure action sci-fi, a long bang shoot 'em up story' which concerns an entire city in a gulf through time. Tom Burlinson and Niko Coghill star, imports *Carrie Fisher* and Dean Stockwell give the

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# PARLEZ-VOUS STRINE?

The *Sentimental Bloke* (1918), made by Raymond Longford and Lottie Lyell, is regarded as one of Australia's silent classics. The National Film and Sound Archive is sending a new 35mm print to Cannes as part of the anniversary festival which celebrates the work of early filmmakers. Titles like, "We put 'a hole in our up ar' down the hole" often was a blunder for 'slapstick' off," are being translated into French specially for the occasion. The film was extremely successful in its time here and overseas, but was almost lost forever; it was rediscovered in 1958 after surviving a fire in Department of Information vaults in Melbourne. The cast includes Lottie Lyell, Arthur Tauchert, Gilbert Emery, Stanley Robinson and C.J. Dennis, who wrote the novel narrative from which the film was derived. It was photographed by Longford's favourite cinematographer, Arthur Higgins.



THE SENTIMENTAL BLOKE: Arthur Tauchert and Lottie Lyell

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strong performance as a good time girl who goes off the rails on a regular professional basis. The other lead is Colin Firth, and it is directed by the inexpressible Bob Fosse.

■ Directed by John Hill. Produced by Sam Denney and Peter Julliot. Written by Bob Fosse. Photographed by Yon Sobel. Cast: Wendy Hughes, Colin Firth, John Clayton, Irene, Pat Crooks, Norman Kay, Peter Whitford, Gail Kelly.

Represented by Filmplex Holdings Ltd. Apartment, Rose-Marie, Rose Denney, Kichney Films, Hotel Splendid.

# YORAM GROSS FILM STUDIO: Dot And Kees/Dot And The Koolha/Dot And The Strugglers/Dot And The Whale/Epic

The prolific Yoram Gross gives us four more feature-length movies of live action and animation starring the peripatetic Dot, who is ended at various times by a headbutter, a two-legged kangaroo, a dolphin, a mosquito and a koola called Broca.

Epic is set in a magical past, opening with the Great Flood and following the fortunes of two babies, Sol and Luna, who are saved from the deluge by kindly animals. In fact they are reared by a couple of dingoes which will be healthy for the image of an animal that hasn't recently been regarded as good with children.

■ Dot And Koolha. Produced and directed by Yoram Gross. Animation directed by Ray Newland. Written by John Palmer. Dot And The Strugglers. Produced and directed by Yoram Gross. Animation directed by Jacques Muller. Music by Greg Hyatt. Dot And The Whale. Produced and directed by Yoram Gross. Animation directed by Ray Newland. Written by John Palmer. Epic. Produced and directed by Yoram Gross. Animation directed by John Palmer. Written by John Palmer and Yoram Gross.

Represented by Carl Ellis Distribution, Room 111, Hotel Marlborough. Movie Hoy, president, Judith Noel, director, Liz Cook, sales representative.

## N CONTINGENT

Paul Rumbley, New South Wales Film Commission

Vigilante Justice, director, to be shot, To Market c/o Australian Film Commission

Gloria Bower, producer, Days In Stone

John Deaton, producer, Hotel Grande Bretagne

Ian Hargr, producer, Shadows Of The Pascood, c/o Australian Film Commission

Tom Skerrow, General Partners International, Hotel Marlborough

Greg Smith, film producer, Hotel Splendid

London Road, overseas agent, Philip Corporation, Carlton Hotel

Alan Stiles, Screen Keys Film Pty Ltd, Pullman Hotel

David Whitford, Variety correspondent, Apartment La Jovelle, 7 rue du 14 juillet

Max Stuart, distributor

Ian Taylor, Lusa Film, Hotel Marlborough

Michael Tully, solicitor, Clayton Utz

Oliver Tunnell, Australian Film Commission

Patrick Walsh, chief executive officer, J.C. Williamson & group

Camille Wallis, Filmplex Holdings Pty Ltd

Robert Ward, Filmplex Holdings Pty Ltd

Frances Willington, Australian Film Commission

Antonia Zerkova, managing director, AZ Associated Film Distributors, AZ Theaters, Palace Hotel Video, Hotel Marlborough

Rene Zerkova, AZ Associated Film Distributors, Hotel Marlborough

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Splendid, 4 et 6, rue Faur-Peure

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RIGHT: Ross Green, Corrine Freenberg and Judy Morrison

## NEW ZEALAND AT CANNES

With cameras rolling in New Zealand again (see report p 84), the Kiwis are eager to promote an industry back on the road. New Zealand will have three new features at Cannes and there will be repeat screenings of two titles from last year, *Queen City Rocker* and *Archie* Tuesday.

Again, the first feature written and directed by Atcholls, is about a young Australian who becomes involved in the affairs of a Maori community. It is directed by Barry Barclay and produced by John O'Hara. The other two new features to be shown are Sam Pillsbury's *Starlight Motel*, produced by Nicola Dwyer and Larry Parr, and the popular animated cartoon *Footrot Flats*, directed by Murray Ball and produced by John Barnett and Pat Cox.

Three features will have daily screenings at the Olympia Cinema. Undery Shellen, marketing director of the New Zealand Film Commission will be coordinating the NZ campaign from a new office on the top floor of the Pavilion Road, 8 La Consolida. David Gossop, NZFC chairman, John Barnett, Pat Cox, John O'Hara, Brennan Stewart, sales manager of the Gifford Group, and Doreen Finfield, formerly of the Gifford Group and now an independent producer, can also be contacted there.

The sales office of the Challenge Film Corporation, sales agent for *Starlight Motel*, is at the Maritime Hotel. Larry Parr and Nicola Dwyer are based at this office, with Challenge marketing director Paul Davis.



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# R·E·V·I·E·W·S

- The Berlin Affair
- Footrot Flats — The Dog's Tail Tale
- In Between
- Kangaroo
- Little Shop Of Horrors
- Men
- Peggy Sue Got Married
- Platoon
- Some Kind Of Wonderful
- Something Wild
- Travelling North
- True Stories
- The Umbrella Woman

## ● TRUE STORIES

David Byrne's *True Stories* is an annoying and scolding film in several respects. It is the kind of project which floats purely on hype financed by hype, poisoned by hype. When this hype gets to the sorry point of touting *True Stories* (along with *Blue Velvet* and *Dances By Lane*) as a principal representative of New American, independent/experimental film, it's once again time to wonder about all the authentically funky little American films we won't be seeing this year because *True Stories* has cornered the novelty market. (Although we can look forward to both Wayne Wang's *Dim Sum* and Spike Lee's *She's Gotta Have It*.)

If I mention that loaded term 'authenticity', it's because all disagreements over *True Stories* will occur around this word. Byrne's loosely limited collection of tales and stories are in an anecdotal sense 'true' — reportedly adapted from the more fanciful items in popular tabloid rags. But 'true' clearly means much more to Byrne: folksy, down to earth, normal, everyday, authentic. *True Stories* is an undeniably perfect cultural artifact. It diagnoses in one stroke the whole head-on of an arty middle-class dude leaving the post-modern big city and heading South to find 'real life'. The real life — once

properly assembled, stylized and distanced through careful mask on scene and codes of artistic middle class acting — is then 'celebrated', but the celebration never relinquishes a paranoiac, condescending tone.

*True Stories* is, from scene to scene and detail to detail, a hit-and-miss affair, but what has and makes for whom depends wholly on cultural tastes and identifications. If, like me, you find yourself fighting the 'frank show' nature of much of the film, you will take respect and pleasure in those moments which somehow manage to be nonjudgmentally natural, spontaneous and dappy. Whether it's due to the occasional stroke of apparently authentic acting (some delightful moments in the making of 'Wild Wild Life'), the richness of the verbal scenes here and there (due perhaps to Beth Henley's hand in the script), or indeed Byrne's own better creative judgments (the kids who stroll along basking out 'Hey Now' on bus of two; the two teenagers who double up laughing at the newsmag reading aloud news from *The Weekly World News*), *True Stories* now and then rings true.

Trying to make a positive case for the film out of those best moments, it might be ventured that *True Stories* brings together and mutually transforms two previous tendencies in Byrne's work as songwriter for the band Talking Heads,



TRUE STORIES: David Byrne is just another freak in the wall

The film tendency is his portrayal of the modern individual incurably neurotic, mind and body never in sync, head and heart in conflict, classically 'alienated' (as in 'Psycho Killer'). The second and more recent tendency is his attempt to characterize society as a whole as a collectively neurotic body spaced out as its unique dreams, visions and delusions, but too happily dumb to know any better ('Road to Nowhere'). When Byrne sets these preoccupations down South, personal alienation suddenly becomes an agreeably crazy way of coping, existing and surviving the daily drudge, and the collective social dream becomes an equally merry means of improvisation (as in Byrne's celebration of shopping malls and other Southern architecture).

However, for another segment of the audience, *True Stories* will be about none of these things. Its funniest and 'truest' moments will become those in which unnamed fictional actors like Swedish Karna or Spalding Gray enact cruel stereotypes of Southern stupidity. Its climactic 'meaningful' moment will occur — like in *Naked* where a state of fuck-churn in music — 'If Don't Worry Me' in the face of political incoherence — when a character says 'People like us/We don't want freedom/We don't want justice/We just want someone to love'. In this reading (which the film abundantly invites), the point of view of *True Stories* is unmercifully distant and sneering. This is the *True Stories* I definitely do not like, it is also the one which generates most of the hype-acclaim.

If there's anything shadeingly 'righteous' about the film's tone and sensibility, it is an constant (almost hysterical) oscillation between complicity with, and disdain for, its subject matter — a fundamental ambiguity located first and foremost in Byrne's quasi-fictional presence as narrator. Over-acknowledging the object of his enquiry, Byrne turns himself into a looney tune echoing the excesses around him, and performs curiosity for real. He and normal folks in a fashion that risks of bad faith. For the fact is that, despite endless implicit protestations of his desire to merge in with the sultry Southern masses, Byrne (as director) can never get enough of his own stage. He makes it in everywhere — on TV, and in fleeting cinema. This in itself might constitute an interesting point with meta-identity (Bob Dylan and Neil Young tried a similar trick in their self-directed movies), but in this context it sticks out as appoggiatively out-of-tune and narcissistic.

What of *True Stories* as a movie? If there is such a phenomenon as cinema-by-numbers, then is surely it. The film alternates two basic visual styles: the static, distant, primary-colored postcard view (I thank you, cinematographer Ed Lachman), and frenetic blink-and-you'll-miss-it something important is missing. Plus a few cute touches like artificial back projection, a fireman's device of mirrors, and many point-of-view tracking shots with actors staring into the camera and mashing off. What all this adds up to is that unfortunate cliché which is for once absolutely accurate: *True Stories* is one long rock video clip. There is no articulation, no sense of system (either open or closed) in it. Like video clips, it tries to work off the immediate impact of each spectacular and/or juicy moment, to the detriment of any overall complexity of either form or sense.

Perhaps the reason to the rock video mode is due to Byrne's films: inexperience. But I can't help suspecting there may also be an element of calculation involved — for an aesthetic film style is also a way of reading and slipping past the viewer certain troublesome contradictions and uncertainties in the material. I'm sure David Byrne wouldn't want to be caught vividly wavering between celebration and contempt for 'ordinary people'. So his solution is to fabricate an object which is, in the language of hype, a pure 'event'. As events *True Stories* certainly may be, but it's not much of a movie.

Adrian Martin

**TRUE STORIES** Directed by David Byrne. Executive Producer: Edward H. Pressman. Co-producer: Warren Maucha. Producer: Gary Kurlin. Screenplay: Stephen Toboless. With Henry and David Byrne. Director of photography: Ed Lachman. Editor: Carolyn Rogovin. Production designer: Barbara Long. Music: Talking Heads. Cinematography: Kenneth Mink. Cost: \$1,000,000. Cast: David Byrne (Johnny), John Goodman (Alan Finkel), Suzanne Rade (Mae), Spalding Gray (Don Quiver), Alex Eble (Tom), John Goodman, Anne McElroy, Gary Carter, Redford Taylor (Pamela). New Line (The Producer) Production Company. The Screen Artists' Distributor: Miramax. Release: 20th 10 months. USA: 1986.

## ● IN BETWEEN

There are at least four areas where the SBS movies by Adams could have delivered something predictable. Firstly, if it were meant to be about the problems encountered by four Melbourne teenagers living in the same housing commission flatblock who are caught between two cultures, it could have been a lot more self-conscious about the issues, a lot more consciously simplistic, and a lot more confrontational. After all, this is television.

Secondly, if it was to be divided into four parts it could have consisted of four self-contained stories about each of the four central characters. Thirdly, whatever problems they had should have been resolved preferably by the end of each episode and certainly by the end of the series. You know, a happy ending. Fourthly, because you're dealing with Macedonians, Caribbeans, Turks and Australians the show could have been brimming with cultural stereotypes.

The series, nevertheless, cheerfully avoids all of these traps, mainly through the twin blessings of a subtle, realistic approach and a narrative that treats the four episodes as one whole story. The series is basically a three and a half hour movie with each episode throwing some dramatic emphasis on one particular character, while continuing to develop the others. This keeps viewer interest focused on the four characters throughout, and allows the characters to develop and grow over time, keeping them safe from the clutches of cliché.

The series revolves around four characters. Pamela (Pamela Uygun) is a Turkish girl whose father wants her to quit school and go to work so she can go back to Turkey and get married; Sami (Vahida Teri) and his sister Kanya (Ly Luckhena Maki) are survivors of the Pol Pot regime in Cambodia and are illegal immigrants; Angie (Sheryl Maister) is a 16-year-old Australian Catholic whose decision to have an abortion causes a rift with her strong-willed mother and with her boyfriend Alex (Jim Petrowski), the fourth character of the series who has trouble with his Macedonian father and severe peer group pressure problems from the gang he hangs out with.

The series' most striking, and most important, narrative strand concerns Sami, the Cambodian. His descriptions of the horrors of the Pol Pot regime to Alex are among the series' most powerful scenes and are a long overdue reminder of the ignorance many people still have about it. The subsequent deportation of him and his sister (engaged by her being raped and beaten by a fellow worker) in the final episode serves as an emotional condemnation of the pseudo-rationalism and bloody racist attitude of 'land them back where they came from'. But the Sami story is also important because its discursive style is totally in sync with the other characters. There's not a hint of anything patronising or didactic.

Interestingly, the two episodes concerning Angie and Alex address problems that reflect their personal values rather than problems concerning directly ➤

◀ From externally applied cultural pressures (although their backgrounds, particularly Alex's Mithrasman family, are undoubtedly important) Angie wants Alex to stop hanging around with his mates because she thinks they're "bomes", and Alex wants her to leave the child so they can get married and settle into a nice suburban arrangement.

In *In Between*, the cultural and social conflicts of the characters tend to be assumed as well as internal. For instance, while Fatima constantly argues with her father (although, significantly, not her mother) about Turkish traditions, much of which she rejects, she also seems to have an inherent link to the culture. In the series' most beautiful scene, Fatima almost unconsciously begins crying to some Turkish music which flows into her bedroom from a radio in an adjacent room. Similarly, Angie's decision to have an abortion comes only after a lot of soul searching and the realization that she is going to deeply upset her strict mother and alienate her boyfriend.

Pat resolutions are avoided. Indeed, *In Between* is marked by a series of emotional anti-climaxes. Sarel is deported, Angie and Alex split up, Fatima, although allowed to continue at school, is still under the rule of her father, her affection for Sarel never gets further than chats with Angie, and Alex ends up doing something he didn't want to do, working as a hamburger vendor for his rich uncle. Even the network of relationships between the four characters is far from symmetrical. Fatima is close to Angie whose boyfriend, Alex, dislikes Fatima and vice versa. (Significantly, the one friend they all share is Sarel, whom they help out while he is avoiding

the immigration officials.)

But the series leaves one with a feeling of hope, that the characters have learnt, suffered and grown because of their experience and interactions. There is no rose-tinted perspective of a sunset future for any of them, but they have displayed the independence, self-assertion, and intelligence that will hopefully help them to survive with at least some degree of happiness. The series suggests that perhaps this is what it means to be Australian.

*In Between* did have one major problem when it was screened in Melbourne as Mark Albrough is certainly not a broad-based appeal, an ideal audience would have been the teenagers who were its subject. New themes were many ways of getting teenagers to see the series, but airing such an important show on SBS at 8.30pm on Monday night, twice a night, was not one of them.

Jon Schacter

**IN BETWEEN** Directed by Chris Warner and Wendy Sam. Producers: Chris Warner and Pam Dalton. Screenplay: Stuart Bennett and Margaret McCaffrey. Director of photography: James Grant. Editor: Peter Fyfe. Sound designer: Ian Wilson. Music: Mark McWherry. Cast: Shari Murray (Angie), Jon Pascoe (Alex), Walter Tait (Alex), Fatima Uppal (Fatima). Production company: In Between Television Productions. First broadcast: SBS-TV Sydney 8.30-9.00pm March 1997. 4 x 1 hour serial. South Australia, 1997.

## ★ THE UMBRELLA WOMAN

What Bryan Brown likes about being in the movies is that he knows how to do things. It's a necessary by-product of the industry and the actor that he can shear a sheep and sit a horse. What *The*

*Umbrella Woman* has added to Brown's repertoire of manly skills is how to swing an axe.

Yes, it's another pastoral Australian period piece about life in a little frontier town, New South Wales, 1839. *The Umbrella Woman*, released in America as *The Good Wife*, is like a sword cross of *My Brilliant Career* and *The Wizard of Oz* with no prospects gets it into her pretty head that there must be more to life than this. She runs the gamut of her particular destiny, getting fairly well battered in the process, and comes at last to the satisfying conclusion that, after all, there's no place like home.

Marge Hills (Rachel Ward) is a dangerously romantic young housewife who falls headfirst unapologetically consumed by the conditions of pre-feminist married life. It's not that her husband Sonny (played by Ward's real life husband Brown) is a brute. In fact, the only thing wrong with Sonny Hills is that despite his repeatedly agonised wailing (most the morning gown tenn), he's really a bore in bed.

Early in the film we get Marge on her back looking miserably into the camera while Sonny, bare-chested in the pillow, threatens away at his wooden wife. The final scene over, he rolls off and asks her what's the matter. "Oh Son," she says, "it seems as if nothing's going well ever happens to me."

Then who should step out of a cloud of steam onto the railway platform but that charismatic dame, Sam Noll. Nell plays Neville Gifford, a city slicker with a neat little Clark Gable mustache and a silky blond carpet bag who's been hired to read her at the local hotel.

Neville is offered as a lady-killer with such magnetism that not a woman passes him but starts to unbutton her blouse. Marge conceives an utterly fantastic obsession for the man who, with his dapper dress and modish boots, represents everything the local blacks despise. Deep down, of course, Neville is a woman-hater for whom each conquest is just another brick in the wall. But if the boys are blind to the women's needs, the women are just as short-sighted when it comes to judging their own interests.

What begins as innocent romantic experiment rapidly degenerates into a degrading and destructive fixation as Marge loses husband, home, and happiness in her pursuit of a man who doesn't want her. Neville proves to be as unscrupulous as we suspected, Marge as crazy, and Sonny as helpless as the face of his wife's distress.

With its sumptuous photography, well-paced action, and the inherent interest of gender-visual drama, this is the kind of film that's fine if you don't think too hard about it. Should you be foolish enough to do so, you realise that this tale of conflict between (good) sexual conventions and (bad) sexual adventures, which pretends through the sympathetic figure of Marge to a radical reversal of values, is in fact



THE UMBRELLA WOMAN: Sam Noll: apex of a triangle

confirms the morality of 1939 — the morality implicit in the original (comic?) tale 'The Good Wife'.

The opening scene does double duty as code cut at the timber camp. Sorry and his younger brother Sugar race to see who can fill the first girth of a tree. Sorry wins, and Sugar, in a fit of pique, sends the wire crawling to the ground without the requisite warning, very neatly obliterating one of their mates. The blokes at the camp are outraged, like the good ladies of the town a bit later when Marge similarly defies the laws of

common decency. Sugar and Marge — youth and imagination — have the very same lesson to learn: when you beat the rules you make disaster. And as every decent man and solid matron knows, happiness comes of understanding that you're better off than sorry.

The *Outback Women* get mixed reviews in America. Even there where the taste for Australian folk tales is unbounded, they found this one a bit silly. It is neither mythic enough nor psychologically profound enough to be particularly memorable. That's at least,

At worst, and in terms of the local industry, you might fairly call it regressive.

Christina Thompson

**THE UMBRELLA WOMAN** Directed by Ken Cammery. Producer: Art Searcy. Associate producer: Helen Watts. Screenplay: Helen Watts. Director of photography: James Hill. Editor: John Kemp. Sound recorder: Ben Searcy. Production designer: Sally Garwood. Music: Cameron Allen. Cast: Roderic Ward (George Hing), Royce Street (George Hing), Susan Voller (Susan Hing), Sam Hall (Steve Gilbert), Judith Clark (Ellen), Bruce Barry (Herman), Peter Cummins (Red Haggard). Production company: Laughing Kookaburra Film Unit. Village Roadshow. 120 min. Rated A, 1991.



THE BERLIN AFFAIR: Mio Tokuo, part of a *Buddhist Cross*

## • THE BERLIN AFFAIR

An opening title, from Schopenhauer, about the need for "patience and unity in the life of the individual" as having a priority above the search for universal truths is presumably intended to accompany the centrality of sexual passion in Liliana Cavani's latest film, *The Berlin Affair*. Derived from Junichiro Tanizaki's 1932 novel, *The Buddhist Cross*, and transposed to 1938 Berlin on the eve of war, this interminable and tangled film was polished-turned as a background for the sexual chaos which crumbles its four main characters.

The four points of the 'Buddhist Cross' are Mitsuko (Mio Tokuo), daughter of the Japanese ambassador to Germany, Louise (Andrzej Lesniakowski), the diplomat's wife (she seduces, the diplomat himself), Hanna (Karin Malby), who also falls victim to Mitsuko's mesmerising charms, and Joseph (Andreas Prodan), the art instructor at whose chance Louise meets Mitsuko, and who is also her lover. It is impossible within the space of this review to do justice to the confusion, to the ludicrous convolutions of plot by which the tirelessly inscrutable Mitsuko is enabled to hold the other three in sexual thrall.

These convolutions involve, for instance, the faked suicide of Louise and Mitsuko, devised to force Hanna to raise their relationship seriously; Mitsuko's administering sleeping powders to Hanna and Louise each night so as to leave them to prevent them having sex with each other; an agreement between Joseph (who is planning to marry Mitsuko) and Louise, sealed in blood, allowing Louise lover's rights with Mitsuko; and, finally, a triple suicide pact between Mitsuko, Louise and Hanna when a Gestapo raid on their house makes it clear they are in danger.

Louise alone survives, and Cavani makes her as the ultimate narrator of the film which is framed and interrupted by her telling the story to her old friend, the professor (William Berger), the author of prescribed novels, who is taken away by the police at the film's end. A parallel is thus established between the oppression of thought in the totalitarian regime and the oppression of the emotional lives of the protagonists which brings them to such violent ends (though not too much). The narrative device is awkwardly used, so that Louise appears to ►

report events of which she can have had no knowledge; it involves dialogues so-changes between her and the professor of swirling crudity, and a voiceover commentary of still more swirling crudity ("My head was spinning"; "Never had I felt so humiliated"; no).

At first it seems as if the film may be mounting a serious challenge to the heterosexual hegemony of German bourgeois life. Louise's passion for Mizuko is presented as more fulfilling than her love-making in the dark with Helma, who suits their affair as a diversion to his career and who is conventionally depicted as too preoccupied with his career to take proper notice of his wife. There is a telling moment when, having remembered the forbidden Mizuko on finding her with Joseph, Louise is sexually reconciled with her husband, over her shoulder there is a photograph of a woman with children, as if re-establishing the "proper order" of things. However, Mizuko's subsequent manipulations (spit out in the voiceover) lead the film from one absurdity to the next, and the drama of sexual politics loses force and clarity.

*The Berlin Affair* is not a stretching of the Brechtian story with innocent love sacrificed to a corrupt regime. What appears in its first half as a plea for the primacy of the emotional life (a view shared in by the Schopenhauer quotation) has become an absurd farce of manipulation and deceit, so that the parallel with the community at large is robbed of its force. The film's depiction of the official sexuality of Nazi Germany is perfunctory enough that it is unusually more interesting than what is happening in the foreground of this wretched film.

Casson is vague territory to me so that I do not count *The Berlin Affair* with protagonists born of exposure to her previous work. On the basis of this film, I find her narrative procedures stiff (nothing builds, the plot is jerked along mechanically), her visual style tedious (a great many badly dressed and vague signifying nothing), her ear for dialogue tone-deaf and her direction of actors devoid of ability. The beautiful Landgrabe, so impressive in Lucius Forster's *Caland Hall*, is here reduced to crude expressionless mask on the command of passion. Only art director Luciano Bonini and cinematographer David Spinnor, between them, are assumed responsible for the film's muted period look, conveyed with any credit.

Brian Aldrich

THE BERLIN AFFAIR Directed by Lucius Forster. Produced by Heinrich Göbel and Peter Mühl. Assistant producer John Thompson. Screenplay: Lucius Forster and Angela Meyer. Director of photography: Gerd Schütz. Editor: Rüdiger Mühlhölzer. Art director: Luciano Bonini. Cost Designer: Landgrabe. Louise with Helmut, Klaus Mählke (from von Holstendorff), Max Tübke (Mikado Mählke), Jutta Grottel (from von Holstendorff), Michael Grottel (from von Holstendorff), Philipp Löffel (from Grottel), Willem Berger (for Professor), Andrea Probst, Joseph Bruns. Production company: Jales Int. Film/Germany/40-Kristen Produktion Musik/Schöpfung. Rights: Brite. 110 minutes. Berlinale Germany 1982.

# SOMETHING

This has got to be the best movie in a movie in years. We are talking four and one-third pages of single credits in the print book (way more than could be on any soundtrack album). Latins, reggae, African, hip hop — mainly black, heavy on the bass, prime music. The joy of this movie comes over the whole picture, makes you so grateful for the sound that it really doesn't matter what else is going on, could be Deep and Meaningful, could be True and Beautiful, you wouldn't care, and you shouldn't.

The credits read "Music from by John Cale and Laurie Anderson", which is a nice thing to see while David Byrne and Geena Davis are sitting up the New York skyline at the opening of the film. But you will have to listen that to catch much Cale and Anderson. Their music — best freestyle in town — must be what is in display.

You don't see the movie in a movie, of course — and you will miss most of what is good about this film if you are used to seeing only what is set up in front of you. This is a movie for fast learners, not viewers. Move your eyes to the right or

left about anytime and you are liable to witness a bit of quibbling surrealism (not in question what they are doing in the state up ahead). People and events interact with the movie, do their ethnic and style off. The most credits, for example, are really long and really good, with liner Carol reading right and left on one side while the credits roll down to up on the other and every one and then a wiping in the lettering. But lots of people leave when the story is over. Pity for them.

The best characters in the movie say only a few lines and are gone. A fat man behind a counter, a restaurant owner, the two Johns (Byrne and Waters), two ladies who own an up shop, Man Dog (aka Man Dog). There is a moment when the camera tracks over a car filled with people singing as it swerves along the highway, and you think "in every car there is something like that". A good time and some surreal philosophy — surely that is more than enough to take away from any movie.

Have we said enough about the good stuff? Melanie Griffith's costume and her girl. Movie references (the film is in



SCENE FROM *WILD*: Melanie Griffith and Jeff Daniels, stand-up girl in search of a good man

# WILD

the Sam Crisp-couple-on-the-run tradition, and it knows it) and sure and kinky sex and booze and tobacco (no other drugs) and criminal behaviour and a psychopath and low-key exploitation violence at the end.

But the poster makes heavy claims: "Something different, Something daring, Something dangerous", and the end credits say "In late options" (which means "the most important Spanish word which you thought meant 'struggle' goes on"). Is this really Something Wild?

Well, no, actually. This is a story about a crazy, mixed up girl (Lois or Audrey Haskel, played by Melanie Griffith) searching for a good man to settle down with. No kidding. Look at the books she reads (you can't miss "sex" biographies of Frida Kahlo and Winnie Mandela, great women in the shadows of great men. Think about the way the narrative shifts from dropping the (Charlie Briggs, played by Jeff Daniels) into her world to introducing her to him. At the end she has been waiting for him, not so they can zoom off on a 16 state spree of murder and mayhem, but so she can offer him divorcee cabaret — and is even guts to drive! The problem is, this couple is neither Diego Rivera nor Nelson Mandela. He is an asshole at the beginning of the movie and an asshole at the end of the movie, so what does that make her?

There's more. The lesbian visual and acting style favoured by Jonathan Demme and his regular DOP, Tak Fujimoto, is matched in the script by first-time NTU Film School graduate, E. Max Frye, which is careful to define any indication of real danger to its protagonists. It doesn't take long to learn that her mother knows what Audrey is and accepts her, that her "wildness" has been forced off so that it will not touch her, that every time this post-modernist Bessie and Clyde miss their beating the narrative will catch them and ease them back to terra firma. Unpredictable. Really, it's exactly what is lacking in a story which claims to be pushing just that.

So, not something wild, but something deconstructed, not freedom, but happiness, not anarchy, but order. Not a comedy, but a tragedy. Only the film at the edge of the frame and the loudest drums on the soundtrack tell you different — maybe.

*Bill and Renee Rinaldi*

**SCAMPTOWN** R10. Directed by Jonathan Demme. Produced by Jonathan Demme and Steven Hill. Screenplay: E. Max Frye. Director of photography: Tak Fujimoto. Production designer: Norma Macintosh. Editor: Craig Mikby. Music score: John Cale and Laurie Anderson. Cast: Jeff Daniels (Charlie), Melanie Griffith (Audrey), John, Rex Lingo (Ray), Jack Black (Dino), John Goodman (Sam Crisp), Graham, Dana Fuchs (Frida), J. Stewart (Gold), Jeremy, Anne Waters (The Country School), Kevin + Queen (Crispy). Production company: Crisp Pictures. Release of 11 Toronto Festival presentation. Certificate: Village Roadshow. Stars: 113 minutes. USA, 1998.



**KANGAROO** Chris Pratt, mixed up man in search of a good long

## • KANGAROO

I suppose it was inevitable that someone would eventually film *Kangaroo*. D. H. Lawrence's novel, first published in 1923, encompasses, by some would process of osmosis, precisely the kind of moodily reverberating personification with the rhythmic essence of automatism that Australians have made peculiarly their own. For Lawrence, ontology becomes geography, the more he doubts himself the more the poor landscape becomes enigmatic with his projections.

The results are mixed, but we can hardly complain about the best of Lawrence's Australian broodings because the country touched some lyrical vein in him and released some of his most evocative poetry. For Lawrence the Australian bush, in one of his moods, was "so phantom-like, so ghostly, with its tall pale trees and many dead trees, like corpses, partly cheered by bush fires and then the foliage so dark, like grey-green trees".

It is precisely this quality of moodily lycidism that Tim Barrell's film so singularly fails to capture. A Peter Weir or even a Bruce Beresford might have found a cinematic equivalent to Lawrence's prose poetry but Tim Barrell seems to have had no conception of how to provide a visual analogy to Lawrence's imaginings. To start with, the book calls out for the kind of lyrical cinematography that we do so well here but Dan Barrell's camera work is stilted and pedestrian, heavily reliant on the economics of the close-up and with no sense of spatialisation. The photography

would lose faith on television — in *Kangaroo*, Panavision is used as a tag coloured box for containing the obvious and rendering it claustrophobic. About half way through the film we get a whiff of Tom Roberts' Australia, but it comes too late and feels very wrong.

This lack of lyrical improvisation or pedestrian visual interest throws the film back on Lawrence's dramatic control and here Barrell (for any other director) was bound to be in danger. Richard Lovett Somers and his wife Harriet, transparent disguises for D. H. and Frida Lawrence, come to Australia in the aftermath of World War I, having been persecuted in war-time Britain on account of her German origins and his lack of patriotic fervour. In Australia they are overwhelmed with love-hate for the land and, in passing, for each other, scurrying about in a mild and denigratory version of the usual Lawrencean brew of freak talk and self-deception. Somers becomes friendly with Jack Callcott, a true blue digger with whom he has the odd psychic tangle. (Somewhere it's hard to resist the idea that Lawrence's primary fascination with Australia came from the homo-erotic analogies of having a "mate") — he certainly gets off on the word. Callcott, in turn, introduces Somers and Harriet to the charismatic *Kangaroo*, a political master on the make — balding, megalomaniac and proto-fascist. What they all make of each other in a scrappy insoucious way is conveyed in the novel with a good deal of psychological excitement and glossiness, despite the irritations of Lawrence/Somers haranguing us about the





of Graham Kennedy as Freddie, their well-meaning, if rather tiresome Queensland neighbour.

*Travelling North* is one of David Williamson's best stage plays. Instead of taking on morality on a grand scale, somewhat unsuccessfully as he has done in more recent works (*Year of Gao*, *Smould'ring City*), here Williamson is at home with more straightforward human emotions.

For the most part Williamson has done a good job at translating his play to film. The only thing one must note with disappointment is that Freeman seems to get a lot less of the lines in the film. Some of her best ones, especially those which confirm her own quiet radicalism, seem to have been cut. As a second screening it becomes clearer that some made-off had taken place. If Freeman were to get less say, she was to receive in return more of the camera. While McKern rages on, it is often Make's subtle shifts of expression we are studying.

In theory a fair deal perhaps, but in reality the male view easily wins out. A pity this, because initially of a terrific film about quite a unique relationship (as it is in the play), we get a story about a man with a bad heart who has this woman around looking after him.

There are some scenes supporting performance. The main problem is that they simply don't display the remarkable quality of the larger roles. Incidentally there's some good work, especially from Michelle Fawcett and Doug Forynthe. But bits of other performances stick out, suggesting Schultz should have taken more care over these less central aspects of the film.

*Travelling North* may not be everyone's cup of tea, but for an older, burly straight audience it's a nice change from some of the hyped-up but often handed down as vicious about people in love. Possibly there's nothing as it that suggests radicalism, but again, for a

moderately proud new Australian feature, there's a sense of maturity in approach which suggests it is quite possible for the quality of local commercial film-making to improve. It will prove an interesting box office test case.

James Weaver

**TRAVELLING NORTH** Directed by Carl Schultz. Producers: Phil Gurnett, Monoplane. David Williamson: Director of photography. John Penny: Production designer. Dean Farmer: Music supervisor. Alan Ward: Theme music. George Bruckner: Supervising director. Sandra McKern: Carl Lee: Michelle Fawcett: John Byrne: Forynthe: Graham Kennedy: Freddie. Peter Stone: Jack: Ingham: Fawcett: Sherry: David Long: Deborah: Sydney Scott: Lenny: Doug Forynthe: Michael John George: Love: Phil Schultz: company: New Film Distributors: CCA. Screen: 90 minutes. Australia 1988.

## • SOME KIND OF WONDERFUL

When considering this film and the reasons why I liked it, and indeed have liked all Hughes' films, I was reminded of a remark made by a famous French director about his beloved American popular cinema. He complained that if he were to try to emulate the simple poetry of the great popular films he would surely appear to be being clever and all the poignancy would be lost. He could not, for example, make two happy lovers walk off into the distance without a scolding, grounded, or funny. Part of the greatness of American popular film lies in the weight and power with which it, at its best, can assert the simplest phrases. Indeed this is included a similar defence in the handling of comedy and you will have an idea of the Hughes stamp. I say stamp because although it was written and produced by him, *Some Kind of Wonderful* was directed by Howard Daughtry who also directed *Pump in the Heat*.

Love, class and money are the familiar themes of *Some Kind of Wonderful* and the American high school the familiar Hughes setting. There are three central characters: Keith, the eldest son

of a working class family who, despite his father's aspirations for him, is not particularly interested in going to college, Wanda, a working class nobody who lives with her brothers and plays the drums, and Amanda, a working class girl who, because of her good looks, runs with the children of the rich. Keith is in love with Amanda but Amanda goes with a hunky red guy called Hardy and doesn't know that Keith exists. Wanda is Keith's best childhood friend. She loves Keith but because of their long-standing friendship Keith does not look at her in that way. Eventually Keith gets to date Amanda and that's when things really start to roll. You would not have to be a genius to work out the plot's likely twist and message on paper but making them such a punch on screen is another matter, the key to which lies, perhaps, in the film's characterisations. If any of the characters were to appear anything less than full human beings, even for a second, then we would have soup opera.

In the Hughes film even the most marginal characters are sketched with sympathy and eye for telling detail. There is a fantastic moment where Wanda is being propositioned by a young L.A. punk type, a blonde student, in whom she is clearly not interested. Had this been a simple teen exploitation flick he would have been made to appear laughably unimpressive and nothing more. Instead we are given a loving picture of a somewhat ungainly and socially awkward youth trying to make some real emotional connection but still too unsure of himself to drop his 'cool'. "We could do a lot of damage to each other," he says. It's funny and it's touching. There is a feeling, difficult to define I suppose, that in the Hughes film we are getting an accurate picture of what American youth is at — cynetically, ideologically and in terms of what's suspected of them — and it's not a very attractive picture.

Social status, money and their attainment are at the root of all the battles, and hence war, in the Hughes film. Success 4-wheel drives, sleek Tudor houses and American cars are not inherently bad, nor are the characters who possess them. They are, however, the great obstacles to be overcome. They are the problem in young America. Keith is the hero of the film. He is sensitive, a little weak perhaps, good looking and scruffy. He punts. He could be described as idealistic. When he starts dating Amanda, however, having stolen her from Hardy, it is viewed as some kind of triumph by his family and friends and we feel that even his level head has been turned. Despite himself, he too is a victim of the consumerist, materialist manner thing, so obvious in so much American. Against this monster, the Hughes film offers love and companionship, but what is certainly more remarkable than this gentle lesson is the fact that there is one at all. This, I feel, partially accounts for



SOME KIND OF WONDERFUL. Michelle Fawcett and Doug Forynthe

the power behind those simple gestures of which I spoke earlier. You feel that the problems are real and their defeat important.

A noteworthy element in all these films have featured almost exclusively English pop and not just any old top forty stuff, but a very discerning selection ranging from the Beatles to the Jesus and Mary Chain. I could not venture an explanation for this other than perhaps American kids, the hip ones, might actually value British Pop over their local product. It all adds to that feeling that the Hughes film really does have its finger on the pulse.

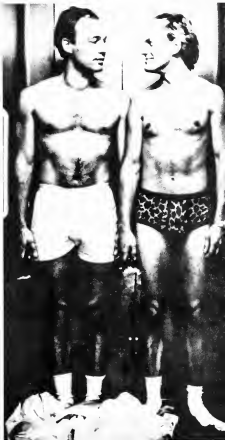
#### Ralph Thomas

**SOUL AND OF WONDERFUL**, Directed by Richard Linklater. Produced John Hughes. Executive producers: Michael Orenstein and Harold Coby. Screenplay: John Hughes. Director of photography: Jan Kasper. Production designer: Jason Rizzo. Music score: Stephen Haggis. John Warner. Music supervisor: Turpin Smith. Editors: Bud Smith and Scott Smith. Cost: One Million Dollars. Cast: Mary McCormack (Susan), Gary Lee Thompson (Samuel), John C. Reilly (Steve), Harry Connick Jr. (John), John Ashton (Carl Henry), Paul Simon (Bernard), Billy Hager (George), Martin Gorman (Lynn Melton), John Hill (Clay Norton), Catherine Cameron (Dorothy Nelson). Production company: John Hughes Productions. Distributor: LRP. 110 mins. 35 mm. USA, 1990.

## • MEN

Doris Dörrie's film, *Mis (Men)*, is indeed a refreshing contrast to a spate of turgid West German dramas exhibited in local 'art house' cinemas. Distinguishing itself from the products of filmmakers like Herzog or Von Tönio, whose images of interminable misery, despair and alienation rarely attract a paying German audience, Dörrie's film is representative of popular West German cinema. Accordingly, *Mis* can be linked with other commercially successful ventures like *Swanbium*, *Women on Waves*, *The Road to Edith's Shop*. In a country where two-thirds of the population never attend the cinema, six million West Germans saw *Mis* in the first six months of its release. Even more remarkably, it is Dörrie's low budget production which has proven to be one of the greatest money earners of the year, having managed to out-gross *Rushes* at the West German box office.

*Mis* presents a beguiling and comic portrait of the sexual entanglements of three figures who become entangled in a commonplace romantic triangle. At its apex is Paula (Ulrike Krumboltz), who, after 12 years of marriage and two children, embarks upon an affair with a casual 'artist', Stefan (Uwe Ochsenknecht), her 'man from another galaxy'. Paula's husband, Julian (Heino Lottschuch), is outraged by his wife's 'betrayal' despite his own adulterous activities. With murderous intent and disguised identity, Julian stalks his wife's lover, eventually manoeuvring to shatter Stefan's house so that all masochists and voyeuristic impulses may be indulged to the full. In violation of an



MEN: Heino Lottschuch and Uwe Ochsenknecht



## SHOP OF HORRORS

adorably vulnerable and inept. Our heroine, Audrey (Ellen Greenitz), is America's favorite sexless teenager, the scrappy but handsome blonde with a heart of gold. The score is great. As to my good friend, the songs are catchy and immediately familiar, led by the fabulous Crystal (Tina Turner), Cliffon (Timba Campbell) and Romeo (Mickie Woods), reminiscent of every black girl group of the urban. And, one of the "big names" of American comedy — Steve Martin, Bill Murray, John Candy, James Belushi — make guest appearances. Everything about the female is right . . . which seems to be the case with all the problems.

In striving to separate humans from every direction, the film never manages to sustain the wave of laughter which comes up on its own. Aside from Steve Martin, the "big names", whose entrance on screen are accompanied by a cinematic pause almost like a censored laugh, are the funniest parts of the movie. American is infatuated with the "naïve" — those "whacky" guys doing "naïve" things. It adorns the trend of humor which precludes subversion, which equates subtext. At the end of the day, that "naïve" guys take off their masks and become one of the gang — safe, wholesome and politically neutral. "Naïveté" is a way of saying, "Stop, the worldness is out there." Yet, other parts of *Little Shop of Horrors* rely on parody, is, subtext subverting text. When Audrey dreams of hosting impromptu parties, you aren't supposed to want to go. There is a recurring incompatibility. The kind of laughter which comes from Bill Murray playing a dental assistant is different from the giggle in watching Audrey serve Seymour and their identical look TV diners in front of *I Love Lucy*. Instead of generating the subtext which, the Nazis to laugh on which comedy thrives, laughter makes us feel self-consciously isolated.

We can see some of the shortcomings of *Little Shop Of Horrors* by comparing it to its obvious predecessor, the *Rocky Horror Picture Show*. There are many similarities. Both were successful stage productions which inspired the 'Sci-Fi/Horror' genre, both drew heavily from the science rock's 'Frankenstein' sound, and are filled in traditional 'musical' formats (within a specifically designed theatrical spacebooked and shot in terms of the genre's own arch beauty). However, what *Rocky Horror* has, and *Little Shop Of Horrors* isn't, is a sense of camp. This characterizes its humor, comedy, and its beloved, mechanical and profitable in producing it. There might be spectacular animation and cute music, but it lacks those dark touches of self-reflexive irony and critical distance which are the trade mark of the *fronster*.

There is evidence to suggest that the material is not as famous as it first appears. For instance, isn't there something rather rich about a hero who chops his denture into little pieces to feed his pet plants? And the constant kindness of violence? Glee's B and M relationship with Audrey (which is most unsexy), the whiff of his drills, the sparkle of modified-looking instruments of torture.

**PATIENT:** Wait a minute, I'm not *new*!

**OPEN:** Oh, about up, open wide, here I

The lingering suggestion is that in this mixed world of the early nation, before Kennedy died, and whilst the American Dream was shiny and uncontaminated, there is a reason, dark and dangerous once. We even see hints of a worldly moral critique — Audrey I offers him, rather than the beautiful girl in exchange for Seymour's innocence. The obvious



THE GOOD, THE BAD AND THE CROOKS: Film Queens (left), Steve Martin (center), Rick Moranis (right)

ER SHOT



parallel between Audrey 2, who sucks Seymour's blood, and Mr. Mankini, who exploits his laborer. The wonderful opening number has both Audrey and Seymour descending at once from their shimmering poverty on Skid Row. Unfortunately I didn't see the stage version of *Little Shop of Horrors*. Perhaps the rapine and energy of live performance, away from the blood-salve of mass marketing, would release some of the brooding undercurrent of threat in the Gelina/Os film, the few glimmers of intelligence dramatic or are understood by simple-minded protochickens. Ultimately the flight from poverty into the arms of *True Love and Suburban Bliss* is made possible by the promise of a Gardening Show. Now, those shouldn't be any doubts that this is parody. But...

**T**

**LITTLE SHOP OF HORRORS**, Directed by Frank Oz. From the Broadway musical by Tim Rice and Charles H. Schneid. Screenplay by David Giler. Book by David Giler and John Caird. Lyrics by David Giler. Costumes by William B. Glavin. Set Designers: Howard Anderson. Director of Photography: Robert Paylor. Produced in association with Play Station. Music by Alan Menken. Editor: John Jayneson. Cast: Rick O'Connell (James Caan), Ellen Barkin (Suzanne Kravitz), Ellen Barkin (Audrey), Vincent Gardenia (Maurice), Nancy Allen (Kathy Bennett), John Goodman (Coryell), Tony Danza (Dr. Frank), Marsha Mason (Brenda), James Farentino (Frank Martin), John Candy (Dr. Wilburton), Christopher Gartin (Tom Costello), Bill Murray (Arthur Krumpholtz). Produced in company with The New Line Company. Released by New Line Productions, Inc., New York, N.Y.

## • PEGGY SUE GOT MARRIED

*It takes longer on other days*

*When summer days were glowing —*

*It smells like this, that smell is here*

*The rhythm of our meeting —*

*When others live on memory just*

*Through misty years would you 'forget'*

— *Lucia Carroll*

Let's pretend there is not too much to gain from the fact that three once was a man by the name of Buddy Holly who had a hit song by the name of "Peggy Sue" and a follow-up number called "Peggy Sue Got Married." Let's just say that all there is to gain is that the borrowed tale by Francis Coppola's film serves its purpose. It's a changed Peggy Sue we're dealing with.

Let's also pretend that in 1960 there was no such film as *Back to the Future*. It's not unexpected that for many critics *Peggy Sue Got Married* does no more than capitalize on the time warp humor of *Back to the Future*, with a heavy hinting of emotion. It might also be worthwhile at times to pretend that it *is* a Coppola film. Let's just pretend, because otherwise, we may get lost along the paths through which *Peggy Sue Got Married* is taking us.

When Peggy Sue visits her grandparents on their farm, it is as if the film has taken us to a land far, far away. It all looks parental, idyllic and crowned with gold — a golden skyline, a golden fire, a golden age. It seems to be the point where she is reconnected with her past: "remember the things that matter most" is the advice of her grandmother; while, in response to Peggy's questioning, "I wish I had better care of my mother" is the only regret her grandfather has.

Yet it also seems to be the point where the film is at its most sentimental, the streets her grandfather's lodge meeting where its dusty members, dressed not in silly hats and Modigliani-like robes, perform a ceremony with pressed-up marbles and fluttering fingers that they finally believe will transport Peggy Sue back to 1963. The scene is touched with magical wonderment and, despite the film's romantic premise, it would seem strange, if indeed *Peggy Sue Got Married* were not so much like a fairy tale.

The film is bracketed twice. One 'bracket' is the journey through time, which begins and ends as though it is the coming and going of a dream. It is explained in the film as the 'burrro' theory of time. According to the theory, time is like a Miramax burrito (a kind of tunnel), in which the ends fold over towards each other and just touch. (In the film, this notion of two things that overlap and touch is represented visually by the image of a silver ballroom, and the heart-shaped locket that returns Peggy to 1960.) In between is whatever you wish to fill it with: memories, hopes and dreams.

The other is the way 1963 is

bracketed. *Peggy Sue Got Married* opens and closes with a shot in a mirror. It opens with the estranged family on the cinema pulls away from a mirror. It's 1963 and the reunion ball of the Class of 1960. Peggy Sue is 43, about to divorce her high school beau, and deeply melancholy. And just as Peggy Sue, with the slightest perspective, is an anachronism when she returns in 1960, her dress at the reunion marks her out from all the others, for it's the dress she wore to her high school prom. In a sequence that curiously pings-pongs its way through trauma and joy for Peggy Sue, she recalls memories, hopes and dreams, of which one is the regretful memory of never having made love to the would-be sorcerer, Michael Fitzsimmons. It seems something to measure and it's to be fixed back in 1960. She gets another chance, as the sequence continues with her conversations in skirts of the reunion, and then she flings away into 1968. When she returns from her journey the film closes with a reunited family as the shot steadily moves into their reflection in a mirror.

If one would like to take it as a sequel to something, one would have to say that this is *Alan* at 43. Or, to be a little more clever, *Peggy Sue Through The Looking Glass*. But it's not enough to say that *Peggy Sue Got Married* merely borrows some well remembered motifs (the looking glass, the morning of a queen, and a figure out of her dream) from *Lucia Carroll's Through The Looking Glass* (which, interestingly, is a sequel). The film wouldn't make much sense if it did. This is more than an echo

rebirth of a childhood fairy tale, and all the more intriguing in the way *Peggy Sue Got Married* achieves this by enveloping Carroll's *Through The Looking Glass* with another literary work.

When Peggy Sue returns to 1963 and to a hospital bed with a repentant husband, Charlie, as her bedside, Charlie presents her with a book by Michael Fitzsimmons, which is dedicated to "Peggy Sue and a story night." The book is titled "A Pilgrim's Progress". Again, it's a borrowed tale: it refers to John Bunyan's *The Pilgrim's Progress*, which is an allegorical narrative that recounts the burdened character's (Christian's) spiritual journey until he is unburdened by the abstract obstacles to his faith. It's, of course, more than likely that Peggy Sue's journey back to 1960 is to be seen in the same light. Like Christian, Peggy Sue is, by the end of her journey, unburdened by whatever it was that had made her melancholy. In this case, one does not have to search far and wide — it's that Peggy Sue got married. "We got married too young and married each other for everything we wanted" is what Peggy Sue admits to her longtime friend in the opening sequence.

The final scene in hospital, however, seems to open up an old wound but from a different perspective. Peggy Sue denies to Charlie (in an uncertain rather than a desperate manner) that she ever knew Michael Fitzsimmons. It is a denial of her journey back to 1960 and her reacquaintance with Michael on that every night, except as in a dream. The book and its dedication to Peggy Sue presents us with a new twist, for one is left with a question mark as to who had actually told this story? This is where the film finally reaches itself in Carroll's fairy tale. The final chapter of *Through The Looking Glass* is a question: "Which Dreamed it?" Was *Alan* a part of the Black King's dream, or the Black King a part of *Alan's* dream? One has to remember, of course, how the film's central characters — Michael and Charlie in particular — are disengaged as though they are the black and white pieces from *Through The Looking Glass*.

However, *Peggy Sue Got Married* tends to be more than the sum of its parts, and this is probably Coppola. One would have to make a distinction between "missing something" and the "loss of something", because despite the wanted ending, it is still a melancholy film. When at the reunion a couple are asked, "What's it like to have missed the sexual revolution?" the question is not as important as it may have seemed. At best, it wouldn't be for Peggy and Charlie, and by the end of the film. Remembering 1960 is remembering a time when America was still innocent, for this is pre-Kennedy assassination, pre-sexual revolution and pre-Vietnam. It's fairy-tale America. Maybe Peggy Sue's enthusiastic rental of the authors before the flag is more



PEGGY SUE GOT MARRIED Kathleen Turner, back to the classroom



## MICHAEL POWELL — A LIFE IN MOVIES, AN AUTOBIOGRAPHY

By Michael Powell (Hornemann, 1995, ISBN 0 434 59945 X, \$45.00 19p).

The first thing that strikes one about Michael Powell's autobiography is its immenely length: 670 pages to cover his first 45 years and another volume promised to bring us up to date. The second is its uncompromising publishing stance: there are no photographs and no chapters, only three vast sections starkly entitled "Silent", "Sound" and "Colour".

These two impressions suggest a writer who is confident of his readers staying interested in what he has to say and in his own idiosyncratic take on life. For the most visually adventurous of British directors a mere concern not with showing but with saying with recording and/or reconstructing a history whose importance he never doubts. This being so, he has not been prepared to make concessions to the casual reader: if his reader doesn't share his passion for filmmaking (or indeed for Powell's own time), too bad.

The result is a hugely generous, sometimes endearing, often fascinating, often egotistical, always of inestimable chronicle of a career that grew with the movies themselves. Those who stay with it (and it is by no means uniformly riveting) are rewarded with a personal history of a man who was always respectably himself and with something like the history of British cinema in the first half of the century.

Powell's career begins in Nice when, through the offices of his unreliable father, he got a job with an American company making a big film here. The company was Metro-Goldwyn-Mayer, the big film was *Mercy Watson* and its director was the already legendary Rex Ingram of whose influence Powell writes with characteristic generosity. However, the 25-odd films Powell directed in the early 1930s gave him little chance to explore the imaginative, romantic elements of his — and Ingram's — creative talents. All he could do with the quota system to which he was assigned was to learn as much as possible about the craft of the art to which he had wholeheartedly dedicated his life. Even so, his third film *Pyralis* (1931) and Closer reviewer G.A. Leggett to link his name with Anthony Asquith and Alfred Hitchcock as one of "the only three film directors worthy of the name working in England".

It was not until *The Edge Of The World* (1937) for which he also wrote the screenplay, that he got the chance to make the film he wanted, and as he wrote: "This meant filming in difficult weather on the island of Foula in the Shetlands and using the sailors instead of actors in a studio because 'they had an inner strength and nupts that other men and women do not have and it shows in their faces'." This kind of romantic devotion to his task is typical of Powell's approach — or, at least, of how he recollects it — and if one is to accept this book and its author one must accept just such romanticism. "It was not a thrill for glory, but the love of the art which I served," he writes about his attitude to the making of *The Edge Of The World*, "a turning point in my life in art."

After this turning point he made the successful thriller *The Spy In Africa* (1939), which began his 20-year association with Emeric Pressburger, who shares the directing credit with Powell on most of their films though Powell makes clear the division of labour. Together, they made an extraordinary series of films which has no parallel in British screen history. By the end of the war years they had collaborated on another spy thriller, *Contraband* (1942), again starring Valerie Hobson and Conrad Veidt, 48th Parallel (1941) set in Canada as escaping Germans are pursued across the map and boasting a cast headed by Laurence Olivier, Eric Portman, Raymond Massey, Anton Walbrook and Leslie Howard; *One Of Our Airports Is Missing* (1942) in which a score (between Hugh Burdon and Geoffrey Toone) which "depicted the conflict between intolerant youth and experienced age" contained the genesis of his next and most famous film *The Life And Death Of Colonel Blimp* (1943). David Thomson calls the film "a beautiful salute to Englishness" and this comment might also be applied to *A Canterbury Tale* (1944). This later film was, however, their first failure as Powell acknowledges, although time has bestowed contemporary judgment which made much of the naïveté of a magazine who poured glue in girls' hair. As Powell perceptively notes, "In spite of Emeric's valiant attempts to turn it into a detective thriller the story of A Canter-

bury Tale remained a frail and unconvincing structure." So it does, but it is a film full of memorable images and the first scenes in Canterbury Cathedral are among the most moving in British cinema.

Immediately postwar, their successes gained new momentum with *I Know Where Jim's Going* (1945) a poem of grace to the Western Isles, to the triumph of love and poetry over materialism, and to the highly individual attractiveness of its stars — Wendy Hiller, Roger Lacey and Pamela Brown. Powell is full some about Lacey and Brown, both of whom he worked with several times. Lacey's film reputation indeed hangs on this film, on *Colonel Blimp* and on Powell's next film, *A Matter Of Life And Death* (1946) with Brown. Powell had what he calls "a marriage net of bodies, but of no mind".

*The Red Shoes* (1948), with which his first volume of memoirs ends, is perhaps the best known Powell-Pressburger film in Australia, and in its tale of a ballerina torn between love and art and finding only a tragic way out of the conflict it has the kind of visual beauty that made the Powell-Pressburger team so suspect in the British cinema tradition.

It is a pity that some sufficient actor has not gone to work on *A Life In Movies*, so that it might have completed the story. The Kenyan childhood is all very well in its way but as with most autobiographies one wants the author to get on with the business that made us want to read about him in the first place. Indeed, we could have been brought up to date with the film, and the sense of a somewhat founding career in the 1950s. Powell, that is, was at his peak when British cinema was, in the

1940s; from 1950 on, with the exception of *Freeping Tom* (1959) associated then, venerated now, there is no wholly successful film but some fascinating exercises such as *Goose To Earth* (1955) and *The Tales of Hoffmann* (1951).

It is odd to see an old man (Powell is now 81) getting the attention he has earned and which the British critical fraternity owes for so long reluctant to give him. Sometimes I have felt impatient with the insistence of recent years on the pre-eminence of Powell in the appraisal of British cinema. It has seemed like a case of over-compensation and it has the effect of even further marginalising other British directors of whom one would like to know more. Does anyone in Australia see about Victor Saville's *South Riding* (1938) or Lenore Layton's *Green Day* (1941) or Lewis Allen's *So Far My Love* (1948) or Asquith's *Lies* (1959) let alone the last peripheral pleasure of Claretta Colletti's 1940s output, or the post-war *Alibi*. The Top notes of the comic books, or the Hammer canon of the fifties and sixties? It is not to value Powell less that I draw attention to what is, in this country at any rate, largely unremembered territory.

Powell may well be, as Thomas Chatterton has claimed, "one of the few writers [British] has ever produced": he is certainly the most coherent body of films ever made by a British director (and that includes faults as well as striking virtues) and *A Life In Movies* helps us to locate the coherence in the man himself and his fear for choosing sympathetic collaborators. Let us just keep in mind that there are other pleasures awaiting examination in the annals of British cinema.

John McFarlane

SECOND: Michael Powell





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## HOLOGRAPHIC MOTION PICTURES

It seemed significant that I heard the phrase "It's like re-inventing motion pictures" twice in the same week, in very different contexts. Peter James, who is shooting the first Australian 3D film, used it to describe the problems of working with a large-format negative and the sculptor and holographic artist Alexander likened the current work on moving holograms to the first stages of the experiments with motion pictures.

In 1981 I stopped by chance at the Musée de l'Orfèbre while walking through the Forêt Des Halles in Paris and experienced for the first time dozens of holograms, from the mundane to the creative, the luminous images glowing in the darkened gallery. I was fascinated by one image of a magnifying glass over a background that allowed you to look through the glass on any angle and see a true enlarged portion of the background, while also being able to look underneath the glass to see the objects in real size. I couldn't understand why it worked but I talked about it for days, even going back and smuggling a movie camera under my coat. That was something new and special. I felt a similar sense of wonder after seeing the first few seconds of Alexander's holographic movie installation *Masks* at the Midtown Contemporary Gallery in Sydney.

The first things I saw on entering the small side room of the gallery were a few hanging glass plate holograms. Suspended on fishing line and lit by white spotlights, these were conventional holographic images. When I stopped to line my eyes with the centre of the beam, the familiar (but still special) green to red images floated from their planes.

Around the corner was a large black painted plywood box with an inset rectangle about 10 inches wide and what looked like dark theatrical "gels" pressed against the hole. On the floor at the back was a tape recorder and a wire with poles exposed, leading to a push button switch taped to the wall. When the button was pressed, the plastic in the square began to move and

became backlit. The image that scrolled had the green hologram colour and swirling behind the opening, the word "mask" and a moving pattern of broken vertical lines appeared. Primitive masks, casts of the artist's head, hair-covered faces, and a stone mannequin rotated in depth. From these static images there was an almost imperceptible eye movement on a rotating head, then the mix of images included real movement. A face painted as a Maori poked out a tongue, and a woman began peeling off a facial mask.

The transition to the next image was aided by the constant rotation but sometimes when you expected to see a repeated front face of an object, the edge approaching camera "helped" on a new image.

Four minutes later I knew that I had experienced something that was not as startling as Lumière's train approaching the visually unprepared first audiences at the Salon Indien, but something that freed the fixed plate photographic images hanging around me and brought with it a rush of ideas and implications. The masks and the sculptures also added a feeling of primitive magic. I pushed the button again and the scratched plastic rolled once more. I eventually looked behind the box trying to reduce the magic to a level I could understand and resolved to talk to the magician.

## ALEXANDER, ART AND MAGIC

The British-born artist (he calls himself just Alexander) lives and works between the rural outer suburbs of Sydney and the West Coast of the USA. He was known internationally, first for his large monumental sculptures and painting, and then for what he calls four-dimensional sculptures (painted steel rods arranged in a grid that display patterns in depth as the viewer walks around them). It was those works that led him to holography.

"I've always taken my own pictures of the work, not because I'm any better than a professional photographer, but as the concept behind the object is in my mind, it is easier for me to realise it in a photo. When I photograph the rod sculptures they are absolutely dead, so to show

# TRAPPI LIGHT FA

With holograms, familiarity never seems to breed is hard to dispel. An entranced FRED HARDEN investi-



Alexander with one of the "four-dimensional" sculptures that led him to holography.



Here's a holographic cinema of the future.

# ING THE NTASTIC

confront: the magic of the three-dimensional image gates the latest developments in moving holography.



Alexander with the Oregon entomosed art model for *The Beast*.

them to the galleries that sell my work, I decided that I had to either use a film or video or something like a hologram, that would display the effect of the movement galleries."

From that documentary record, he began his work in holograms, quickly realising that "it seemed pointless to just raise images of telephones, wine glasses and apples that actually looked better in a good colour photograph". He was selected in 1983 for a fellowship in holography that was set up by the CSIRO and the Australia Council. It allowed him to work with holographic specialist Dr "Red" Herthorn at the CSIRO. As well as teaching Alexander the processes involved in making holograms, Dr Herthorn taught him "how to tackle the problems when you came up against the limitations of today's hologram technology".

Over the next few years Alexander made holograms by the continuous wave process he had used with lasers at the CSIRO and with the integral process in America, as well as a number with the pulse laser process. The continuous wave works were displayed at the Art Gallery of New South Wales in mid-1986. The pulse laser masters were made in Paris in February last year and the masters were made at the CSIRO with Dr Herthorn in October.

Because of the range of size and forms of holograms he has made Alexander has been invited to do a number of unusual commissions. As he puts it: "People know that my experience as an artist, both as a painter and sculptor, means that I can handle the creative side so I get invited to do things that are outside of the norm." In February 1988 he was invited to produce the first fictional holographic film in France.

"Before this there had been short films of about a minute, done as experiments, but this time they wanted to make a movie that lasted much longer, for one minute and 20 seconds! Really, really long, a feature movie!

"I did all the planning work in my Sydney studio where I find it easier to work and prepared all the props and models. I took the characters of Beauty and the Beast, making the Beast a painter and Beauty the model. From this I made up a small sequence where, as the pulse

laser was taking the images, I was painting a picture. The Beast comes out of the first one so I rip that up and start again and from that one the model came out. It was the best I could do in the short time.

"When I got to France I discovered that it was to be made in a laboratory where they had an extremely powerful pulse laser. They said that under no circumstances must we look closer than a certain angle into the laser or we would be blinded. It was very powerful and pulsed at 25 frames a second. That was obviously limiting but the biggest restriction was that, despite the power of the laser, the volume that they could illuminate was a bit under two feet wide by about 18 inches tall and 18 inches deep. So when Danielle and I were in the same frame it was very restricted!" (His wife Danielle is also a model in his work.)

The viewing of the film was also restricted to a periscope frame the back of the film, which was 108mm wide. The small size severely limits the three-dimensional volume that can be used, yet it is the method that is being most widely used in experiments in Russia and France, and although it is the most advanced system of its kind, Alexander found it disappointing. "It was a lot of work and an expensive occasion but I realised that if you could only light such a small area with a power that could blind people then it must be a dead end for the genre process."

## BACK TO THE FUTURE

The obvious limitations with the pulse laser process and his desire to involve people in his work caused Alexander to rethink. He was sure that the film industry would continue its path towards greater realism and he resolved to try to develop the integral hologram process.

"It seems to me that if you think about the history of the cinema, one hundred years ago people were experimenting basically with disarrangements of the zootrope until Edison produced his first camera. At that time people were still making very short lengths of film and the subjects matched that. I think that is the point I'm at with my holograms in a historical perspective. It's before the



Complex holographic image at the artist's first in HAWKWOOD exhibition.

development of the silent film, certainly a long way before the addition of sound and colour, and decades away from the magnificent formats of *Imax* and *Cineplex*.

"The push to more realism must mean the development of greater dimensionality. The traditional method of stereoscopy is limited by the need for glasses that use colour or polarisation to present the differing stereo pairs to each eye. People seem to dislike the glasses and the stereo image is in a limited form so no matter where you sit in the audience you only see the same two views. Unlike real life there is none of the realism of movement/perspective in real life or the theatre, for that matter, if you sit off to one side you see things offstage that you are not supposed to."

So with the limitations of the pulse lasers and the difficulty achieving the subtleties of lighting, he went back to the integral system that allowed any size of subject, and any kind of lighting style.

## THE MAKING OF MASKS

The first film he made with that process was *Masks*. Alexander feels that it is very elementary but that the technique fitted the idea. It proved to be the ideal scenario because he wanted to use a rotating object system to limit the number of problems that he had to tackle.

The title scene of *Masks* is an example of the unexpected nature of the process for anyone with a conventional knowledge of film. He used one of the four rotating dimensional rod sculptures and after one has painted "Masks by Alexander" in white on transparent plastic and rotated that backwards and forwards in front of a static camera.

"I didn't know what would happen but we combined the two together as a film optical and it worked quite well. You cannot position where in space the film is floating with the rods. This led me to take much greater risks in using totally different spatial geometries together, superimposing them."

"I've had no background in cinematography at all but the integral holograms allow you to use some limited movement and that's really where I started. It was not,

however, in my mind a process of a succession of cameras rather than a flowing linear narrative. At the moment that seems to fit into the limitations and characteristics of the medium. It involved a lot of problems at the stage of translating the movie into the holographic stripes."

## THE INTEGRAL HOLOGRAM PROCESS

Alexander explained the process with descriptive hand movements. "When you look at an object, what you are seeing is the ambient light scattered by the surface of the object to your eye. A laser or pulse laser hologram is a reconstruction in light of that object, complete in itself. The integral process is somewhat different:

"If you were making a flat hologram, say six feet long, you would move the motion picture camera at a predetermined rate along a track that is parallel to the object you are shooting, for example 300 frames to move six feet. This film is then placed on equipment that projects each frame to create a two-dimensional image in space (as in an aerial image printer) and a hologram is made of that, intended to expose a holographic stripe. The next frame is advanced and the neighbouring stripe is made. The result is 300 holographic stripes, each of which contains the full two-dimensional image of a frame."

"This is the master and from this a holographic copy is made, called the H2. The

master requires a laser to illuminate it or a monochromatic light source, but the H2 is a white light hologram and is a copy with all the information transferred."

"The effect is a six foot hologram with each of the stripes acting as a kind of window and you also have the image of the side of the master, situated in space. So as you walk along the hologram your eyes are looking through these invisible windows and getting up stereo pairs, forming three-dimensional images because the camera has moved between exposures enough to present a different viewpoint to each eye."

In principle, this is the process that was also used to make the film, Alexander explains. "It is a bit more complicated because there is a way to jump directly to make the H2 by how you set up the optics. *Masks* is made by this direct process and the moving hologram on display is actually the master. In theory it is not difficult to copy holograms — there are a number of commercial methods for making flat holograms for multiple copies for credit cards etc. In practice no one is set up to do it well enough for me to be happy with."

Copying would be required for a wider distribution but Alexander doesn't have time to tackle this problem.

## TOWARDS A LANGUAGE OF HOLOGRAPHIC CINEMA

There are three disclaves in

*Masks*, and a number of clever transitions that make the images flow cinematically. I was excited by the idea of having to re-think the language of film transitions and conventions: what happens when you cut from a wide shot to a close-up in a holographic movie? Alexander says that he approached *Masks* as a painter and placed the images without any cinematic knowledge.

"The disclaves were done for economic reasons, as the whole project was done on a shoestring. It is my success as a sculptor that subsidises these projects. I take a long term view that all the energy and time that has been put into the holographic work will pay off, and it appears that this is happening with some commissions coming in and people hiring the holograms for exhibitions."

"I've learnt a lot about special effects from making the integral holograms, and there are a number of ideas I have that would use matter from a blue screen in my integral hologram work. People in Australia have been much more helpful with this specialised knowledge, so much so that I am doing all my initial photography work here. I just couldn't have afforded to do a number of things in the States with the profits they are charging in Hollywood. There is no talent there in what the end result will be, they are probably more interested in making a soap powder commercial than being something that, as a work of art, will have a life after the soap powder is forgotten."

## MASKS — Technical Details



Complex images from the holographic movie *Masks*.

*Masks* is recorded as an integral hologram on a strip of film 70 feet long by about 15 inches wide. It runs for scoring for four minutes with titles. Each of the images rotates through 360 degrees and has 300 frames (150mm film). The original was taken on a Mitchell camera. The soundtrack was Eastmancolor 3547 chosen for its availability and excellent processing. It was added onto a high contrast black and white negative processed at Kodak using type 5016. The high contrast mode is used to get a small image that gives a slight blur with detail at the top of the third scale; the blacks are cut off.

The integral hologram was made by Alexander's instructions in San Francisco in the laboratory of Thomas McCormack.



Body groups for the production of the *Masks* project.

## PRODUCING THE DREAM

The second film he is working on now is called *The Dream*. The title, he explains, "was apparent to me very early on when I began making even small holograms. It was easy to get a dream-like atmosphere — it comes with the process. The second two reels by one metre hologram I made was called *Cavalletti's Dream*. It is so much easier to get a dream-like effect in holograms than in oil painting or other means. The strangeness is almost like what you can get in a poem. It is possible to make an image that is abstract because the image is floating in space. It is a reconstruction of light, and the light is a different kind from what you see from most other things, like that reflected from a painting or emitted by phosphors on a television screen. The hologram acts as a kind of filter.

"Another influence was a discussion I had with someone about very early cinema where a single room and viewpoint was used and people would come in one door and go out another, like a stage.

"The third influence was a film that left a long impression (and I saw it first in my early twenties) and that was *The Cabinet of Dr. Caligari*. To me it combined art and real things and people in the most amazing way. I don't think any other movie I've seen has achieved that integration.

"This movie's influence has been greater than I thought because it wasn't until after I had shot the film for *The Dream* that I saw still photos of the sets of *Dr. Caligari* in a book and realised how close I had made the facade of the set to the style of the movie. It is not exactly the same, but conceptually it is very close, and I haven't seen the film for many years."

Alexander described the techniques he had learnt from Meats and his tests. "The film opens with the principle character who has one leg and a clutch entering, looking around and limping off. I've found that spatially I could combine elements, so I've photographed him on black and moving along the track but with the camera lens looking at him all the time. This is a departure from the usually rotating or linear tracking methods.

"I then filmed a track on the

background linearly so that the set looked a bit higher than the character. I also combined that with a cross upwards as it reached one end, so that the character appears to move up in the air. This is combined with a dimming of the light on the background at the end of that scene. When combined, each alternate holographic stripe is of character, facade, character, facade and you see them together as one.

He says the film, when finished, will be longer, with a cast of seven people, and up to four people on stage at one time. There will be more spatial resolution. It will be brighter and the image will be bigger.

## THE FUTURE OF THE ART

The frustrations of working with what is still a new medium are obvious and it seems right that it is the artists that will contribute to its future. Alexander describes the tension between art and technology. "When you can get a piece of wax and mould it in your hands and cast it into a sculpture, or take a canvas and brush acrylic on it to produce a painting, why then should you be so masochistic that you spend your time right up against the edge of technology, where you have to spend so much time solving the technical problems before you can do anything? That's one of the paradoxes of being an artist, of placing yourself in an incongruous situation constantly.

"What I'm doing is solving a few problems and making a movie, solving a few more and making another. The next one will be a big jump up from Meats but I couldn't possibly have tackled all those problems at the start.

"My interest in this is to create works of art but with so much invested in the process there may be someone in the film industry that is interested in making use of my knowledge. Sooner or later the process will have to be developed commercially and it will take a lot more investment to do it.

"As long as I can carry on making an art work of each stage then it interests me."

The results will also interest anyone concerned with the future of the cinema. He's waiting anxiously for it to be invented.

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# PARADISE LOST AND FOUND

**SPEAK TO** anyone who worked on the crew of the 1976 film *Jihad* Fraser and they will tell a tale of woe, memories of colossal rain, forsaking insects and spending budgets. Fraser Island was not, for them, the most exotic of locations. For the small crew of *Jihad*, however, the island offered mystery and legend, and is sitting somewhere on the fringe of paradise.

Not that it was without physical difficulties, hints of madness, but simply that like other artists and writers that have been taken with the island, they had a sense that they were capturing and interpreting something special. Novelist Patrick White wrote of the panoramic sunlight, the dark proximity from the sea beach and the dominance of the dunes, "great reflections of land gulfed and battered down by vines..." *Jihad* Helen did a series of paintings there. Indeed for a filmmaker, the island has all the ingredients for an archetypal Australian landscape film.

However this is a "trap" that the director and writer of *Jihad*, Bill Bennett, says he doesn't want to fall into. While his fourth feature may suggest "figures in a landscape", he is concentrating on the performance of the five main actors, using the island as the place of struggle. "One of the reasons I found the script so hard to write is it's a very subtle weave. And that's a trap in directing it, the level of performance is so acute. It is a couple of drops out, then the character just isn't going to work."

The film looks at people facing change, just as the fragile natural features of this sand island are now undergoing relative transformation. "The sand's swallowing up the trees. In a hundred, two hundred

years, it won't be there. Just sand," says one of the characters. The film explores the presence of relationships, how they can be shifted or covered up.

It is about a woman called Henry (or Harris, like the cyclone) who stays a short while on the island, effects change and then leaves. It is her contact with the other characters, who all work at the island resort, that creates the dynamic for the narrative. There is AJ (Richard Mohr), a diving chef who takes meticulous black and white photographs of dead things; Paula (Tina Turner), an estranged accountant who reminisces her sexual encounters, gradually revealing her vulnerabilities; Alice (Glenn Jacobs) the resort manager, who, after Vietnam and a failed marriage, is looking for a second chance; and Cindy (John Mjenski), the waitress who finally seems love and respect.

Each of the characters' moves is carefully marked, even stylized, and with no conventional storyline it is, Bennett says, "goosey stuff". Jennifer Gull, who plays the seemingly independent, yet confused Henry, feels you have to be just so much part as actor to make the role convincing. "It's extremely delicate," she explains. "Many of my scenes are done for mood and light. I have to be careful not to do too much — the look in the frame is so rich, you don't need a lot of emotion, or else it will be too glossy, too pretty."

The actors had a two-week rehearsal period in Sydney before shooting began on Fraser Island in mid-February. They all feel that that preparation was crucial, given the emphasis on subtle evolution of character. Indeed *Jihad* seems to be even more at all values. Film from Bennett's second, improvised feature, *Jackback*, even though he is sticking closely to the script this time.

For Richard Mohr, *Jihad* is "a people with pieces that don't link up. Ultimately they do, but they aren't in order. So you have to operate within the scope of the scene." He says an extensive rehearsal period gives you the chance "to put all the information to establish the overall structure, and do the intellectual exercises. When it comes to the actual shoot-



THE SEARCHERS: Jennifer Gull as Henry (alone) and

ing, it's what happens in the moment. It has to be intuitive."

Base camp for the production was the (very comfortable) Orchard Beach resort. Interiors were generally shot in the morning to avoid the ever-interesting light and heat in the afternoons, an advantage of 4-wheel drives, loaded with equipment, would sit out on rough sandy tracks to the chosen locations. Inland areas, rocky headlands and wind-swept coasts. The "rough hair" was half an hour before sundown and anything could happen: a dingy might appear on the beach, a wild brumby might walk down to the surf, a sea hawk could start circling.

The actors were continuously having to come to terms with how to move against this landscape. "Sometimes it can just defeat you," Mohr jokes. "But seriously it does affect your performance because you can settle into it. It is easier to be reflective. The character I play desires a sense of order out of chaos. The photographs he takes are ordered and aesthetically lined up. He is always constructing the space around him."





Richard Monaghan as Al (above).



Of course, this too was of primary concern to BDP: Geoff Simpson. How to position the actors in the frame was something that became obvious to him very early on. He and Bennett are going for a definite, minimalist style: a very hard-edged look, using the horizontal line as a central design element.

"We talked about the feeling of the place and decided on long lenses from the front on," says Simpson. "We're doing long lens close-ups and letting the background take out and then wide shots with layers of colour, mainly blue and white. We've been getting these dramatic late afternoon blues, almost black, and you have those wonderful expanses of white sand. The contrasts are quite extreme."

Simpson is shooting on Super 16mm film, to achieve simplicity in the composition, is taking precise readings of the exposure. "I'm tending to overexpose slightly and give a fairly saturated negative so we'll get rich, strong colours for the blow-up."

Paradoxically, Bennett does not feel that the look of the film will signify as "Australian" qualities, but rather that this lies in the dialogue. "This is a film where three lines of script can take four hours to shoot because it involves things that are being said in a non-verbal way. Most Australians don't communicate verbally — they don't say what they really mean, or if they do, they say it in such an oblique way. That's what I've tried to get in the dialogue."

"The whole premise of the film is that it is worthwhile overcoming pain to experience love. For that premise to work, you have to establish the pain within the characters. That pain influences what they

say and the way they say it — they use other things to try and communicate their feelings. That's the difficulty with this film, to try and find that truth."

Jillod seems to have hit a very personal chord with all of the actors' wishes. Monaghan, in what will give the film its honesty: "There are scenes here that you've played before in life, to read" he exclaims. For Jennifer Cluff, it is "the sort of film where you can use your past. It makes you think about relationships you've had, why they worked, why they didn't."

From that point of view, it is a wonderfully personal way of expressing those feelings — the love, the heartbreak and the pain.

Bennett admits that *Jillod* is probably his most personal film. "It comes from a period in my life when I went through something very similar to these characters," he says, "except that I did it all at once."

The tenor of this film is certainly a long way from the historical purity of *Zinn*. Peter Jillod is perhaps closer to a tradition that might include films like Ben Png's *Peaks of Heaven* (also starring Richard Monaghan) or Roger Schoen's *The Tale of Ruby Rose* — films that have been made independently, close to the heart, and that are confronting in the most surprising of ways.

Kathy Day









Producers	Wayne Collins-Jensen B. J. Foss
Directors	Wayne Collins-Jensen B. J. Foss
Screenwriters	Wayne Collins-Jensen B. J. Foss
Editor	Wayne Collins-Jensen
Length	60 minutes
Age	14 and up
Dolby Stereo	Yes
Working title	7201, 1984
Synopsis	A documentary which goes to least superficial commentaries on the Army invasion and the resulting through separate viewers. A personal story of a soldier into the battlefield Army Forces, African and American, etc.

## THE POLICE

Time	Person
10:00	John Doe
10:15	Jane Smith
10:30	Bob Johnson
10:45	Alice Brown
11:00	Charlie White
11:15	Diana Green
11:30	Frank Black
11:45	Grace King
12:00	Henry Lee
12:15	Ivy Clark
12:30	Jack Hall
12:45	Karen Young
13:00	Leo Adams
13:15	Mia Baker
13:30	Noah Davis
13:45	Olivia Evans
14:00	Peter Foster
14:15	Quinn Gibson
14:30	Rachel Harris
14:45	Samuel Ives
15:00	Tina Kelly
15:15	Uma Lambert
15:30	Victor Miller
15:45	Wendy Nelson
16:00	Xavier Ortiz
16:15	Yara Parker
16:30	Zoe Quinn

**Language:** English  
**Keywords:** *Language & literature; or place; as in*  
*religion; metaphysics; with personal*  
*or the universal human system.*

**Abstract**

[illegible]

1998, 1999, 2000, 2001, 2002, 2003, 2004, 2005, 2006, 2007, 2008, 2009, 2010, 2011, 2012, 2013, 2014, 2015, 2016, 2017, 2018, 2019, 2020, 2021, 2022, 2023, 2024, 2025, 2026, 2027, 2028, 2029, 2030, 2031, 2032, 2033, 2034, 2035, 2036, 2037, 2038, 2039, 2040, 2041, 2042, 2043, 2044, 2045, 2046, 2047, 2048, 2049, 2050, 2051, 2052, 2053, 2054, 2055, 2056, 2057, 2058, 2059, 2060, 2061, 2062, 2063, 2064, 2065, 2066, 2067, 2068, 2069, 2070, 2071, 2072, 2073, 2074, 2075, 2076, 2077, 2078, 2079, 2080, 2081, 2082, 2083, 2084, 2085, 2086, 2087, 2088, 2089, 2090, 2091, 2092, 2093, 2094, 2095, 2096, 2097, 2098, 2099, 2100, 2101, 2102, 2103, 2104, 2105, 2106, 2107, 2108, 2109, 2110, 2111, 2112, 2113, 2114, 2115, 2116, 2117, 2118, 2119, 2120, 2121, 2122, 2123, 2124, 2125, 2126, 2127, 2128, 2129, 2130, 2131, 2132, 2133, 2134, 2135, 2136, 2137, 2138, 2139, 2140, 2141, 2142, 2143, 2144, 2145, 2146, 2147, 2148, 2149, 2150, 2151, 2152, 2153, 2154, 2155, 2156, 2157, 2158, 2159, 2160, 2161, 2162, 2163, 2164, 2165, 2166, 2167, 2168, 2169, 2170, 2171, 2172, 2173, 2174, 2175, 2176, 2177, 2178, 2179, 2180, 2181, 2182, 2183, 2184, 2185, 2186, 2187, 2188, 2189, 2190, 2191, 2192, 2193, 2194, 2195, 2196, 2197, 2198, 2199, 2200, 2201, 2202, 2203, 2204, 2205, 2206, 2207, 2208, 2209, 2210, 2211, 2212, 2213, 2214, 2215, 2216, 2217, 2218, 2219, 2220, 2221, 2222, 2223, 2224, 2225, 2226, 2227, 2228, 2229, 2230, 2231, 2232, 2233, 2234, 2235, 2236, 2237, 2238, 2239, 2240, 2241, 2242, 2243, 2244, 2245, 2246, 2247, 2248, 2249, 2250, 2251, 2252, 2253, 2254, 2255, 2256, 2257, 2258, 2259, 2260, 2261, 2262, 2263, 2264, 2265, 2266, 2267, 2268, 2269, 2270, 2271, 2272, 2273, 2274, 2275, 2276, 2277, 2278, 2279, 2280, 2281, 2282, 2283, 2284, 2285, 2286, 2287, 2288, 2289, 2290, 2291, 2292, 2293, 2294, 2295, 2296, 2297, 2298, 2299, 2300, 2301, 2302, 2303, 2304, 2305, 2306, 2307, 2308, 2309, 2310, 2311, 2312, 2313, 2314, 2315, 2316, 2317, 2318, 2319, 2320, 2321, 2322, 2323, 2324, 2325, 2326, 2327, 2328, 2329, 2330, 2331, 2332, 2333, 2334, 2335, 2336, 2337, 2338, 2339, 2340, 2341, 2342, 2343, 2344, 2345, 2346, 2347, 2348, 2349, 2350, 2351, 2352, 2353, 2354, 2355, 2356, 2357, 2358, 2359, 2360, 2361, 2362, 2363, 2364, 2365, 2366, 2367, 2368, 2369, 2370, 2371, 2372, 2373, 2374, 2375, 2376, 2377, 2378, 2379, 2380, 2381, 2382, 2383, 2384, 2385, 2386, 2387, 2388, 2389, 2390, 2391, 2392, 2393, 2394, 2395, 2396, 2397, 2398, 2399, 2400, 2401, 2402, 2403, 2404, 2405, 2406, 2407, 2408, 2409, 2410, 2411, 2412, 2413, 2414, 2415, 2416, 2417, 2418, 2419, 2420, 2421, 2422, 2423, 2424, 2425, 2426, 2427, 2428, 2429, 2430, 2431, 2432, 2433, 2434, 2435, 2436, 2437, 2438, 2439, 2440, 2441, 2442, 2443, 2444, 2445, 2446, 2447, 2448, 2449, 2450, 2451, 2452, 2453, 2454, 2455, 2456, 2457, 2458, 2459, 2460, 2461, 2462, 2463, 2464, 2465, 2466, 2467, 2468, 2469, 2470, 2471, 2472, 2473, 2474, 2475, 2476, 2477, 2478, 2479, 2480, 2481, 2482, 2483, 2484, 2485, 2486, 2487, 2488, 2489, 2490, 2491, 2492, 2493, 2494, 2495, 2496, 2497, 2498, 2499, 2500, 2501, 2502, 2503, 2504, 2505, 2506, 2507, 2508, 2509, 2510, 2511, 2512, 2513, 2514, 2515, 2516, 2517, 2518, 2519, 2520, 2521, 2522, 2523, 2524, 2525, 2526, 2527, 2528, 2529, 2530, 2531, 2532, 2533, 2534, 2535, 2536, 2537, 2538, 2539, 2540, 2541, 2542, 2543, 2544, 2545, 2546, 2547, 2548, 2549, 2550, 2551, 2552, 2553, 2554, 2555, 2556, 2557, 2558, 2559, 2560, 2561, 2562, 2563, 2564, 2565, 2566, 2567, 2568, 2569, 2570, 2571, 2572, 2573, 2574, 2575, 2576, 2577, 2578, 2579, 2580, 2581, 2582, 2583, 2584, 2585, 2586, 2587, 2588, 2589, 2590, 2591, 2592, 2593, 2594, 2595, 2596, 2597, 2598, 2599, 2600, 2601, 2602, 2603, 2604, 2605, 2606, 2607, 2608, 2609, 2610, 2611, 2612, 2613, 2614, 2615, 2616, 2617, 2618, 2619, 2620, 2621, 2622, 2623, 2624, 2625, 2626, 2627, 2628, 2629, 2630, 2631, 2632, 2633, 2634, 2635, 2636, 2637, 2638, 2639, 2640, 2641, 2642, 2643, 2644, 2645, 2646, 2647, 2648, 2649, 2650, 2651, 2652, 2653, 2654, 2655, 2656, 2657, 2658, 2659, 2660, 2661, 2662, 2663, 2664, 2665, 2666, 2667, 2668, 2669, 2670, 2671, 2672, 2673, 2674, 2675, 2676, 2677, 2678, 2679, 26

Producer	Orville Harwood
Director	J. Lee
Screenplay	Ray Kinney
Sound engineer	Charles Hedberg
	John Morrison
Editor	J. Lee
Sound editor	Ray Kinney
Art photography	Charles Hedberg
Locations	Various
Music	\$50,000
Length	90 minutes
Genre	Thriller

**Headline:** A challenging study of the lives of those who have had UFO experiences

1999, 2000, 2001, 2002, 2003, 2004, 2005, 2006, 2007, 2008, 2009, 2010, 2011, 2012, 2013, 2014, 2015, 2016, 2017, 2018, 2019, 2020, 2021, 2022, 2023, 2024, 2025, 2026, 2027, 2028, 2029, 2030, 2031, 2032, 2033, 2034, 2035, 2036, 2037, 2038, 2039, 2040, 2041, 2042, 2043, 2044, 2045, 2046, 2047, 2048, 2049, 2050, 2051, 2052, 2053, 2054, 2055, 2056, 2057, 2058, 2059, 2060, 2061, 2062, 2063, 2064, 2065, 2066, 2067, 2068, 2069, 2070, 2071, 2072, 2073, 2074, 2075, 2076, 2077, 2078, 2079, 2080, 2081, 2082, 2083, 2084, 2085, 2086, 2087, 2088, 2089, 2090, 2091, 2092, 2093, 2094, 2095, 2096, 2097, 2098, 2099, 2100, 2101, 2102, 2103, 2104, 2105, 2106, 2107, 2108, 2109, 2110, 2111, 2112, 2113, 2114, 2115, 2116, 2117, 2118, 2119, 2120, 2121, 2122, 2123, 2124, 2125, 2126, 2127, 2128, 2129, 2130, 2131, 2132, 2133, 2134, 2135, 2136, 2137, 2138, 2139, 2140, 2141, 2142, 2143, 2144, 2145, 2146, 2147, 2148, 2149, 2150, 2151, 2152, 2153, 2154, 2155, 2156, 2157, 2158, 2159, 2160, 2161, 2162, 2163, 2164, 2165, 2166, 2167, 2168, 2169, 2170, 2171, 2172, 2173, 2174, 2175, 2176, 2177, 2178, 2179, 2180, 2181, 2182, 2183, 2184, 2185, 2186, 2187, 2188, 2189, 2190, 2191, 2192, 2193, 2194, 2195, 2196, 2197, 2198, 2199, 2200, 2201, 2202, 2203, 2204, 2205, 2206, 2207, 2208, 2209, 2210, 2211, 2212, 2213, 2214, 2215, 2216, 2217, 2218, 2219, 2220, 2221, 2222, 2223, 2224, 2225, 2226, 2227, 2228, 2229, 2230, 2231, 2232, 2233, 2234, 2235, 2236, 2237, 2238, 2239, 2240, 2241, 2242, 2243, 2244, 2245, 2246, 2247, 2248, 2249, 2250, 2251, 2252, 2253, 2254, 2255, 2256, 2257, 2258, 2259, 2260, 2261, 2262, 2263, 2264, 2265, 2266, 2267, 2268, 2269, 2270, 2271, 2272, 2273, 2274, 2275, 2276, 2277, 2278, 2279, 2280, 2281, 2282, 2283, 2284, 2285, 2286, 2287, 2288, 2289, 2290, 2291, 2292, 2293, 2294, 2295, 2296, 2297, 2298, 2299, 2300, 2301, 2302, 2303, 2304, 2305, 2306, 2307, 2308, 2309, 2310, 2311, 2312, 2313, 2314, 2315, 2316, 2317, 2318, 2319, 2320, 2321, 2322, 2323, 2324, 2325, 2326, 2327, 2328, 2329, 2330, 2331, 2332, 2333, 2334, 2335, 2336, 2337, 2338, 2339, 2340, 2341, 2342, 2343, 2344, 2345, 2346, 2347, 2348, 2349, 2350, 2351, 2352, 2353, 2354, 2355, 2356, 2357, 2358, 2359, 2360, 2361, 2362, 2363, 2364, 2365, 2366, 2367, 2368, 2369, 2370, 2371, 2372, 2373, 2374, 2375, 2376, 2377, 2378, 2379, 2380, 2381, 2382, 2383, 2384, 2385, 2386, 2387, 2388, 2389, 2390, 2391, 2392, 2393, 2394, 2395, 2396, 2397, 2398, 2399, 2400, 2401, 2402, 2403, 2404, 2405, 2406, 2407, 2408, 2409, 2410, 2411, 2412, 2413, 2414, 2415, 2416, 2417, 2418, 2419, 2420, 2421, 2422, 2423, 2424, 2425, 2426, 2427, 2428, 2429, 2430, 2431, 2432, 2433, 2434, 2435, 2436, 2437, 2438, 2439, 2440, 2441, 2442, 2443, 2444, 2445, 2446, 2447, 2448, 2449, 2450, 2451, 2452, 2453, 2454, 2455, 2456, 2457, 2458, 2459, 2460, 2461, 2462, 2463, 2464, 2465, 2466, 2467, 2468, 2469, 2470, 2471, 2472, 2473, 2474, 2475, 2476, 2477, 2478, 2479, 2480, 2481, 2482, 2483, 2484, 2485, 2486, 2487, 2488, 2489, 2490, 2491, 2492, 2493, 2494, 2495, 2496, 2497, 2498, 2499, 2500, 2501, 2502, 2503, 2504, 2505, 2506, 2507, 2508, 2509, 2510, 2511, 2512, 2513, 2514, 2515, 2516, 2517, 2518, 2519, 2520, 2521, 2522, 2523, 2524, 2525, 2526, 2527, 2528, 2529, 2530, 2531, 2532, 2533, 2534, 2535, 2536, 2537, 2538, 2539, 2540, 2541, 2542, 2543, 2544, 2545, 2546, 2547, 2548, 2549, 2550, 2551, 2552, 2553, 2554, 2555, 2556, 2557, 2558, 2559, 2560, 2561, 2562, 2563, 2564, 2565, 2566, 2567, 2568, 2569, 2570, 2571, 2572, 2573, 2574, 2575, 2576, 2577, 2578, 2579, 2580, 2581, 2582, 2583, 2584, 2585, 2586, 2587, 2588, 2589, 2590, 2591, 2592, 2593, 2594, 2595, 2596, 2597, 2598, 2599, 2600, 2601, 2602, 2603, 2604, 2605, 2606, 2607, 2608, 2609, 2610, 2611, 2612, 2613, 2614, 2615, 2616, 2617, 2618, 2619, 2620, 2621, 2622, 2623, 2624, 2625, 2626, 2627, 2628, 2629, 2630, 2631, 2632, 2633, 2634, 2635, 2636, 2637, 2638, 2639, 2640, 2641, 2642, 2643, 2644, 2645, 2646, 2647, 2648, 2649, 2650, 2651, 2652, 2653, 2654, 2655, 2656, 2657, 2658, 2659, 2660, 2661, 2662, 2663, 2664, 2665, 2666, 2667, 2668, 2669, 2670, 2671, 2672, 2673, 2674, 2675, 2676, 2677, 2678, 2679, 2680, 26

[illegible][illegible][illegible][illegible][illegible]

**Abstract**

Print company	Printer's Union
Production	Graphic Arts
	Artistic Design
Director	Graphic Arts
Designer	Graphic Arts
Budget	\$40,000
Length	30 minutes
Genre	Documentary
Synopsis: A photographer takes a look at the life of a man in a small town.	

## THE CONCEPT

Problems	Library (Phone)
Diagnosis	Library (Fax)
Inspection	Library (Phone)
Forecasting	Library (Fax)
Prod. Improvement	Engineering (Phone)
Automation	Library (Fax)
Budget	for sale
Layout	Information
Design	Library
Design/analysis	Library

**Remarks:** Three Lead Channels in 4 Lead channels; discuss the Steps from which you (customer) have to offer all required selling resources in the line progression. I recommend them in leading and only (all) the suppliers who only are having them in. Firm and real world conflicts with channeling itself!

1000

Producers	Barbara Schindler
Directors	Barbara Schindler
Composers	Maxine Schindler
	Gregory Poppe
Based on the original film	
by	Barbara Schindler
and	John McCann
Composers	Barbara Schindler
Associates/production	Barbara Schindler
company/associate	Barbara Schindler
They're working	Barbara Schindler
on a new production	Barbara Schindler
company/associate	Barbara Schindler

Chamber wine	Small minimum
Admission	Organic Wine
Taxi charges	Marvin Davis
Sound-renting	Johnnie Johnson
Location	Marvin Johnson
Mixed	File, Soundtrack, Sound
Entrance	Soundtrack
Budget	Classics
Length	100 min
Cost	10 min
Soundtrack	10 min

[illegible]

100% 100% 100%

[illegible]

**Cast:** Gayle Kato (American Women As One), Pat (Allyson) Wilson, Jo (Joelle) Lind (American Women As One), Mary McCormack (Woman On Loving Her Own), Mary McCormack (Woman On Loving Her Own)

**Summary:** Mrs. Wilson (Joelle) explores attitudes between men and women and women in the 1950s and 1960s and contemporary times. The film is also about community and how both parties are affected with the early story of Wilson and women in American men in the present day where men are often seen as a role in domestic violence.

Country	Government (%)	Individuals (%)
Canada	~85	~45
United States	~75	~40
France	~90	~55
Germany	~80	~50

President _____	James Buchanan
Adjutant _____	Franklin Pierce
Secretary _____	Jefferson Davis
Captain _____	Robert E. Lee
Sergeant _____	Johnston
<p>Remains &amp; bones buried in New York          (the bones were buried in the New York ground)</p>	

**Abstract**

[illegible]

RESEARCH: THE DEPT. OF JUSTICE

Language	Ray Brandy
Inventory	Ray Brandy
Supplements	Ray Brandy
Marketing	Melinda Brandy
Project completed	Primer Plus
Editor	Ray Brandy
Life products	Steve Paul
Product managers	Long Brandy, in fact
Food assistant	Trish Brandy
our own dinner	in fact
Confidence	Primer Plus
Product in solution	Melinda Brandy
Customer experience	Steve Paul
Forecasting	Trish Brandy
Ray	Anthony Under
Product photography	Trish Brandy

Room location	Church basement
Art direction	Chris Korman
Art on drawing	Donny Wright
	Paul Dwyer
	Paul Dwyer
Make up	Sharon Anderson
Wardrobe	Cheryl Hargrett
Art script	Jean Hargrett
Music performed by	Blue Note
Music written	Ray Brown

[illegible]

**DOI:** 10.1002/for

[illegible]

**AUTHORS:** J. A. BARNETT AND D. C. COOPER

Food category	Midwest
	International Feature
Hot category	Local Feature
Protein	Ann Mayhew
Meat	Paul Frost
Vegetarian	John Foley
	Restaurant
	Food & Drink
Based on the originator's	James Kent
Protein	James Kent
Meat	James Kent
Vegetarian	James Kent
Meat	James Kent
Food & Drink	James Kent

[illegible]

**Figure 1**

Executive	John Taylor
Chairman	John Taylor
President	John Taylor
Executive VP	John Taylor
VP, Finance	John Taylor
VP, Marketing	John Taylor
VP, Operations	John Taylor
VP, Sales	John Taylor
VP, Training	John Taylor
VP, Technology	John Taylor
VP, Legal	John Taylor
VP, HR	John Taylor
VP, Facilities	John Taylor
VP, Security	John Taylor
VP, Compliance	John Taylor
VP, Environmental	John Taylor
VP, Community	John Taylor
VP, Government	John Taylor
VP, International	John Taylor
VP, Research	John Taylor
VP, Development	John Taylor
VP, Production	John Taylor
VP, Distribution	John Taylor
VP, Retail	John Taylor
VP, Wholesale	John Taylor
VP, Franchise	John Taylor
VP, License	John Taylor
VP, Joint Venture	John Taylor
VP, Strategic Alliance	John Taylor
VP, Partnership	John Taylor
VP, Collaboration	John Taylor
VP, Integration	John Taylor
VP, Innovation	John Taylor
VP, Entrepreneurship	John Taylor
VP, Venture Capital	John Taylor
VP, Private Equity	John Taylor
VP, Public Equity	John Taylor
VP, Debt	John Taylor
VP, Equity	John Taylor
VP, Real Estate	John Taylor
VP, Insurance	John Taylor
VP, Banking	John Taylor
VP, Finance	John Taylor
VP, Accounting	John Taylor
VP, Tax	John Taylor
VP, Legal	John Taylor
VP, Compliance	John Taylor
VP, Risk Management	John Taylor
VP, Security	John Taylor
VP, Facilities	John Taylor
VP, HR	John Taylor
VP, Training	John Taylor
VP, Technology	John Taylor
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VP, License	John Taylor
VP, Joint Venture	John Taylor
VP, Strategic Alliance	John Taylor
VP, Partnership	John Taylor
VP, Collaboration	John Taylor
VP, Integration	John Taylor
VP, Innovation	John Taylor

[illegible]

## SHORTS

[illegible]



film. A high paid actress paid a salary, rather than the different prices of selling advertising in a week at the end of the film. They have the film (and with service) for a small fee to be able to. During the campaign they are happy to work for advertising. They had the great time of release of a film in the

#### PARLIAMENT HOUSE: THE BUILDERS

**Prod company:** Film Australia  
**Exec producer:** Ron Greyson  
**Director:** Ian Haydon  
**Scriptwriter:** John Long  
**Photography:** Ron Haydon  
**Sound recording:** Michael Gray  
**Music:** Andrew  
**Cost producer:** John Long  
**Prod manager:** John Long  
**Prod secretary:** John Long  
**Prod accountant:** John Long  
**Synopsis:** A study of the design and history of the new Parliament House in Canberra, which is to be completed for the bicentenary celebrations.

#### PRISONERS OF PROPAGANDA

**Prod company:** Film Australia  
**Exec producer:** Film Australia  
**Director:** Graham O'Keefe  
**Scriptwriter:** Graham O'Keefe  
**Photography:** Graham O'Keefe  
**Sound recording:** Graham O'Keefe  
**Music:** Graham O'Keefe  
**Cost producer:** Graham O'Keefe  
**Prod manager:** Graham O'Keefe  
**Prod secretary:** Graham O'Keefe  
**Prod accountant:** Graham O'Keefe  
**Synopsis:** In 1941, the film of Japanese prisoners of war in the Pacific, which is to be completed for the bicentenary celebrations, which is to be completed for the bicentenary celebrations.

#### RAINFOREST

**Prod company:** Film Australia  
**Exec producer:** Film Australia  
**Director:** John Long  
**Scriptwriter:** John Long  
**Photography:** John Long  
**Sound recording:** John Long  
**Music:** John Long  
**Cost producer:** John Long  
**Prod manager:** John Long  
**Prod secretary:** John Long  
**Prod accountant:** John Long  
**Synopsis:** This film, based on the Rainforest, which is to be completed for the bicentenary celebrations, which is to be completed for the bicentenary celebrations.

#### RECONSTRUCTION

**Prod company:** Film Australia  
**Exec producer:** Film Australia  
**Director:** John Long  
**Scriptwriter:** John Long  
**Photography:** John Long  
**Sound recording:** John Long  
**Music:** John Long  
**Cost producer:** John Long  
**Prod manager:** John Long  
**Prod secretary:** John Long  
**Prod accountant:** John Long  
**Synopsis:** This film, based on the Rainforest, which is to be completed for the bicentenary celebrations, which is to be completed for the bicentenary celebrations.

#### REAL LIFE DRIVING 1

##### GETTING STRAIGHT

**Prod company:** Film Australia  
**Exec producer:** Film Australia  
**Director:** John Long  
**Scriptwriter:** John Long  
**Photography:** John Long  
**Sound recording:** John Long  
**Music:** John Long  
**Cost producer:** John Long  
**Prod manager:** John Long  
**Prod secretary:** John Long  
**Prod accountant:** John Long  
**Synopsis:** This film, based on the Rainforest, which is to be completed for the bicentenary celebrations, which is to be completed for the bicentenary celebrations.

#### RIDE IN TROUBLE

**Prod company:** Film Australia  
**Exec producer:** Film Australia  
**Director:** John Long  
**Scriptwriter:** John Long  
**Photography:** John Long  
**Sound recording:** John Long  
**Music:** John Long  
**Cost producer:** John Long  
**Prod manager:** John Long  
**Prod secretary:** John Long  
**Prod accountant:** John Long  
**Synopsis:** This film, based on the Rainforest, which is to be completed for the bicentenary celebrations, which is to be completed for the bicentenary celebrations.

#### SWALES

**Prod company:** Film Australia  
**Exec producer:** Film Australia  
**Director:** John Long  
**Scriptwriter:** John Long  
**Photography:** John Long  
**Sound recording:** John Long  
**Music:** John Long  
**Cost producer:** John Long  
**Prod manager:** John Long  
**Prod secretary:** John Long  
**Prod accountant:** John Long  
**Synopsis:** This film, based on the Rainforest, which is to be completed for the bicentenary celebrations, which is to be completed for the bicentenary celebrations.

#### THE YETI

**Prod company:** Film Australia  
**Exec producer:** Film Australia  
**Director:** John Long  
**Scriptwriter:** John Long  
**Photography:** John Long  
**Sound recording:** John Long  
**Music:** John Long  
**Cost producer:** John Long  
**Prod manager:** John Long  
**Prod secretary:** John Long  
**Prod accountant:** John Long  
**Synopsis:** This film, based on the Rainforest, which is to be completed for the bicentenary celebrations, which is to be completed for the bicentenary celebrations.

#### ROADS TO RAMBO

**Prod company:** Film Australia  
**Exec producer:** Film Australia  
**Director:** John Long  
**Scriptwriter:** John Long  
**Photography:** John Long  
**Sound recording:** John Long  
**Music:** John Long  
**Cost producer:** John Long  
**Prod manager:** John Long  
**Prod secretary:** John Long  
**Prod accountant:** John Long  
**Synopsis:** This film, based on the Rainforest, which is to be completed for the bicentenary celebrations, which is to be completed for the bicentenary celebrations.

#### STORMWARRIORS

**Prod company:** Film Australia  
**Exec producer:** Film Australia  
**Director:** John Long  
**Scriptwriter:** John Long  
**Photography:** John Long  
**Sound recording:** John Long  
**Music:** John Long  
**Cost producer:** John Long  
**Prod manager:** John Long  
**Prod secretary:** John Long  
**Prod accountant:** John Long  
**Synopsis:** This film, based on the Rainforest, which is to be completed for the bicentenary celebrations, which is to be completed for the bicentenary celebrations.

#### SUBMARINE

**Prod company:** Film Australia  
**Exec producer:** Film Australia  
**Director:** John Long  
**Scriptwriter:** John Long  
**Photography:** John Long  
**Sound recording:** John Long  
**Music:** John Long  
**Cost producer:** John Long  
**Prod manager:** John Long  
**Prod secretary:** John Long  
**Prod accountant:** John Long  
**Synopsis:** This film, based on the Rainforest, which is to be completed for the bicentenary celebrations, which is to be completed for the bicentenary celebrations.

#### TECHNOLOGY AND BUSINESS EFFICIENCY

**Prod company:** Film Australia  
**Exec producer:** Film Australia  
**Director:** John Long  
**Scriptwriter:** John Long  
**Photography:** John Long  
**Sound recording:** John Long  
**Music:** John Long  
**Cost producer:** John Long  
**Prod manager:** John Long  
**Prod secretary:** John Long  
**Prod accountant:** John Long  
**Synopsis:** This film, based on the Rainforest, which is to be completed for the bicentenary celebrations, which is to be completed for the bicentenary celebrations.

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## Ring

**Patricia Amadi Melbourne 429 5511**



**Actor** *Philip Collier*  
**Character** *Philip Robinson*  
**Length** *17 minutes*  
**Synopsis** In the last scene an out-of-focus Robinson mysteriously proves the guilt of his murderer who appeared in court by a close-up of his face and a close-up of Robinson.

## THE STAG BARK WITH DOT AND THE KANGAROO

**Prod company** *Yvonne Stone*  
**Producers** *Philippa Pye Ltd*  
**Director** *Yvonne Stone*  
**Scriptwriter** *Wanda Holmes*  
**Cast members** *Dot Marlowe*  
*John Blundell*  
*Leslie*  
*Leslie*  
**Length** *17 minutes*  
**Synopsis** First of a 10-part serial about a kangaroo's introduction to animals and humans.

## HOMES AND AWAY

**Prod company** *Afternoon T*  
**Prod company** *Afternoon T*  
**Director** *John Pegg*  
**Scriptwriter** *John Pegg*  
**Cast members** *John Pegg*  
**Length** *17 minutes*

## WIRE WALKERS IN AUSTRALIA

**Prod company** *Playhouse Circle 10*  
**Prod company** *Playhouse Circle 10*  
**Director** *John Pegg*  
**Scriptwriter** *John Pegg*  
**Cast members** *John Pegg*  
**Length** *17 minutes*

**Synopsis** *John Pegg*  
**Length** *17 minutes*  
**Synopsis** *John Pegg*  
**Length** *17 minutes*

## HOMELAND

**Prod company** *John Pegg*  
**Producers** *John Pegg*  
**Director** *John Pegg*  
**Scriptwriter** *John Pegg*  
**Cast members** *John Pegg*  
**Length** *17 minutes*  
**Synopsis** *John Pegg*  
**Length** *17 minutes*  
**Synopsis** *John Pegg*  
**Length** *17 minutes*

## REMAINDS OF TIME

**Prod company** *John Pegg*  
**Producers** *John Pegg*  
**Director** *John Pegg*  
**Scriptwriter** *John Pegg*  
**Cast members** *John Pegg*  
**Length** *17 minutes*  
**Synopsis** *John Pegg*  
**Length** *17 minutes*  
**Synopsis** *John Pegg*  
**Length** *17 minutes*

## BEEN BUT NOT HEARD

**Prod company** *John Pegg*  
**Producers** *John Pegg*  
**Director** *John Pegg*  
**Scriptwriter** *John Pegg*  
**Cast members** *John Pegg*  
**Length** *17 minutes*  
**Synopsis** *John Pegg*  
**Length** *17 minutes*  
**Synopsis** *John Pegg*  
**Length** *17 minutes*

## TOWEN THE GAN

**Producers** *John Pegg*  
**Director** *John Pegg*  
**Scriptwriter** *John Pegg*  
**Cast members** *John Pegg*  
**Length** *17 minutes*  
**Synopsis** *John Pegg*  
**Length** *17 minutes*  
**Synopsis** *John Pegg*  
**Length** *17 minutes*

## TELEVISION PRODUCTION

## ALWAYS AFTERNOON

**Prod company** *John Pegg*  
**Prod company** *John Pegg*  
**Director** *John Pegg*  
**Scriptwriter** *John Pegg*  
**Cast members** *John Pegg*  
**Length** *17 minutes*  
**Synopsis** *John Pegg*  
**Length** *17 minutes*  
**Synopsis** *John Pegg*  
**Length** *17 minutes*

## REMAINDS OF TIME

**Prod company** *John Pegg*  
**Producers** *John Pegg*  
**Director** *John Pegg*  
**Scriptwriter** *John Pegg*  
**Cast members** *John Pegg*  
**Length** *17 minutes*  
**Synopsis** *John Pegg*  
**Length** *17 minutes*  
**Synopsis** *John Pegg*  
**Length** *17 minutes*

## BEEN BUT NOT HEARD

**Prod company** *John Pegg*  
**Producers** *John Pegg*  
**Director** *John Pegg*  
**Scriptwriter** *John Pegg*  
**Cast members** *John Pegg*  
**Length** *17 minutes*  
**Synopsis** *John Pegg*  
**Length** *17 minutes*  
**Synopsis** *John Pegg*  
**Length** *17 minutes*

## THE COLONIAL CARAVEL

**Prod company** *John Pegg*  
**Producers** *John Pegg*  
**Director** *John Pegg*  
**Scriptwriter** *John Pegg*  
**Cast members** *John Pegg*  
**Length** *17 minutes*  
**Synopsis** *John Pegg*  
**Length** *17 minutes*  
**Synopsis** *John Pegg*  
**Length** *17 minutes*

## THE BUTCHER'S SON

**Prod company** *John Pegg*  
**Producers** *John Pegg*  
**Director** *John Pegg*  
**Scriptwriter** *John Pegg*  
**Cast members** *John Pegg*  
**Length** *17 minutes*  
**Synopsis** *John Pegg*  
**Length** *17 minutes*  
**Synopsis** *John Pegg*  
**Length** *17 minutes*

## THE COLONIAL CARAVEL

**Prod company** *John Pegg*  
**Producers** *John Pegg*  
**Director** *John Pegg*  
**Scriptwriter** *John Pegg*  
**Cast members** *John Pegg*  
**Length** *17 minutes*  
**Synopsis** *John Pegg*  
**Length** *17 minutes*  
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**Length** *17 minutes*

## THE COLONIAL CARAVEL

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**Producers** *John Pegg*  
**Director** *John Pegg*  
**Scriptwriter** *John Pegg*  
**Cast members** *John Pegg*  
**Length** *17 minutes*  
**Synopsis** *John Pegg*  
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**Length** *17 minutes*

## THE COLONIAL CARAVEL

**Prod company** *John Pegg*  
**Producers** *John Pegg*  
**Director** *John Pegg*  
**Scriptwriter** *John Pegg*  
**Cast members** *John Pegg*  
**Length** *17 minutes*  
**Synopsis** *John Pegg*  
**Length** *17 minutes*  
**Synopsis** *John Pegg*  
**Length** *17 minutes*

## EAST IS EAST

**Prod company** *John Pegg*  
**Producers** *John Pegg*  
**Director** *John Pegg*  
**Scriptwriter** *John Pegg*  
**Cast members** *John Pegg*  
**Length** *17 minutes*  
**Synopsis** *John Pegg*  
**Length** *17 minutes*  
**Synopsis** *John Pegg*  
**Length** *17 minutes*

## THE FIRST KANGAROO

**Prod company** *John Pegg*  
**Producers** *John Pegg*  
**Director** *John Pegg*  
**Scriptwriter** *John Pegg*  
**Cast members** *John Pegg*  
**Length** *17 minutes*  
**Synopsis** *John Pegg*  
**Length** *17 minutes*  
**Synopsis** *John Pegg*  
**Length** *17 minutes*

## THE COLONIAL CARAVEL

**Prod company** *John Pegg*  
**Producers** *John Pegg*  
**Director** *John Pegg*  
**Scriptwriter** *John Pegg*  
**Cast members** *John Pegg*  
**Length** *17 minutes*  
**Synopsis** *John Pegg*  
**Length** *17 minutes*  
**Synopsis** *John Pegg*  
**Length** *17 minutes*


## THE COLONIAL CARAVEL

**Prod company** *John Pegg*  
**Producers** *John Pegg*  
**Director** *John Pegg*  
**Scriptwriter** *John Pegg*  
**Cast members** *John Pegg*  
**Length** *17 minutes*  
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**Producers** *John Pegg*  
**Director** *John Pegg*  
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**Length** *17 minutes*





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